CARTOONIST PROfiles

On April 1, 1979, the day when the new comic strip 'ZEUS!' made its newspaper debut, a surprise party was arranged in Honolulu for its creator, CORKY TRINIDAD, by members of 'The House of Cartoons', Hawaii's Cartoonists' Association. Shown here (L to R) are Gary Kato, George Lee, Corky Trinidad, Don Dougherty, Karen Wong, Dennis Fujitake, and Dave Thorne. ZEUS! is being distributed by The Register & Tribune Syndicate. Story in this issue.

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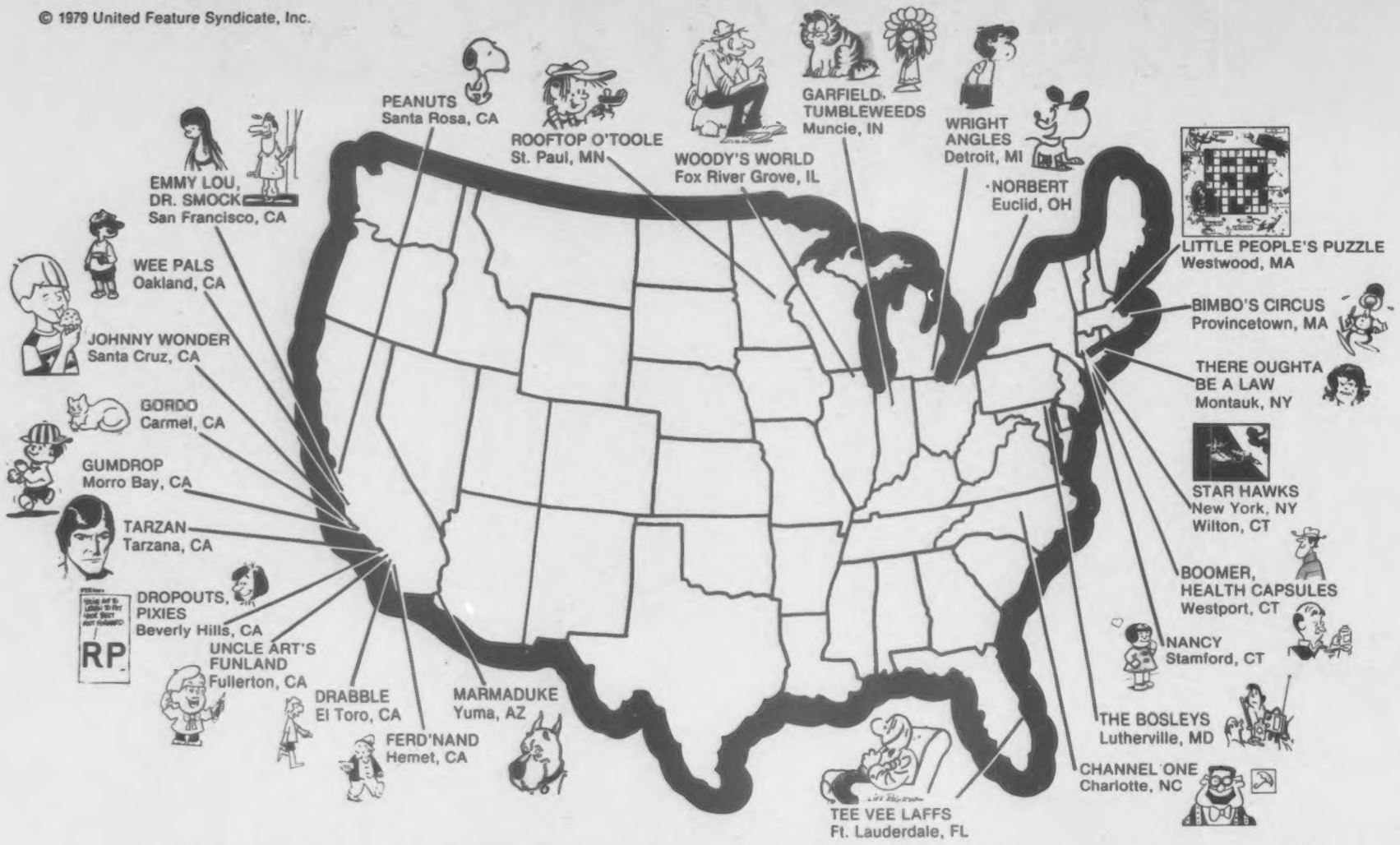

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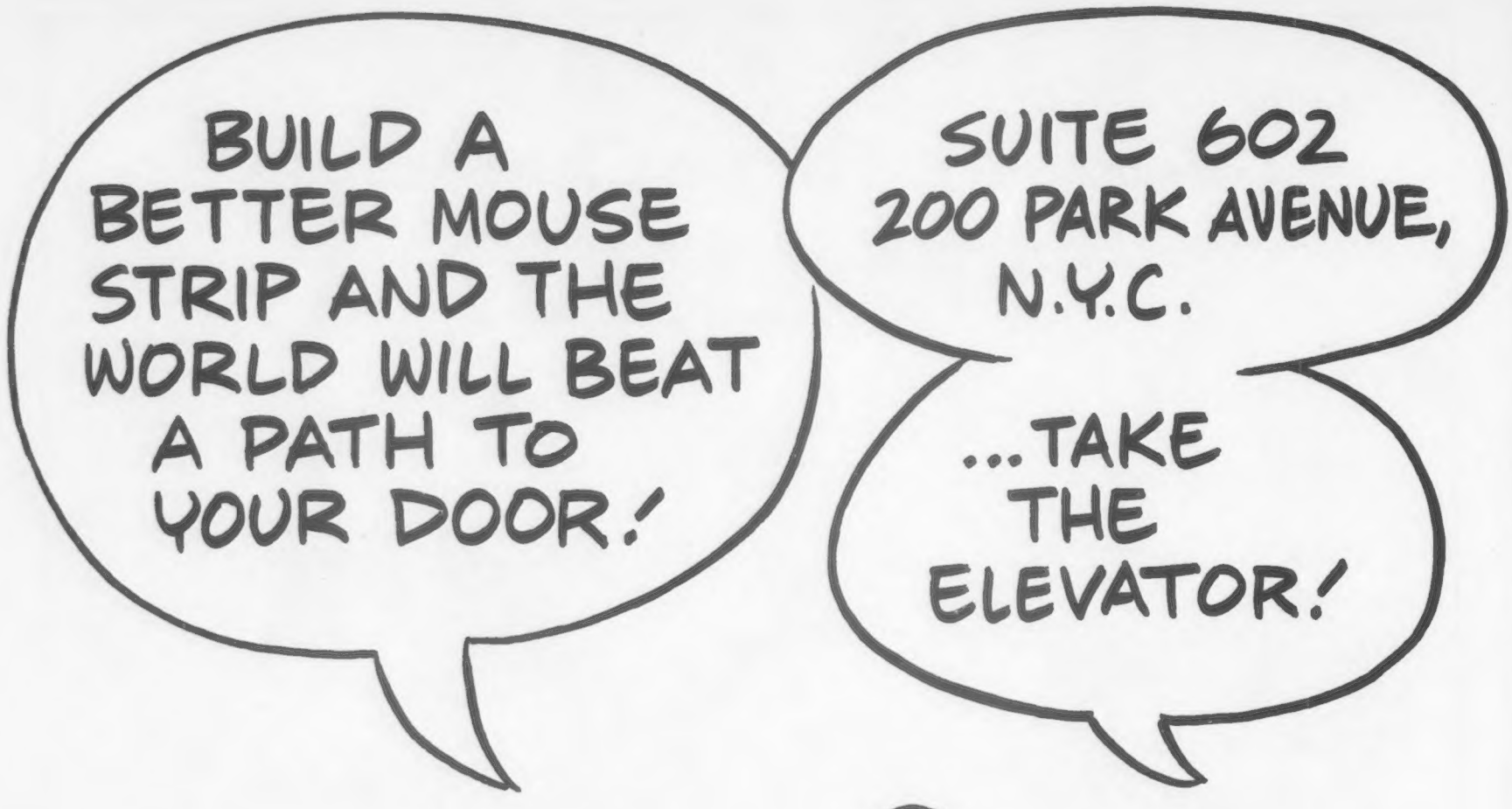

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CARTOONIST PROfiles

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Photos by Jim Ruth

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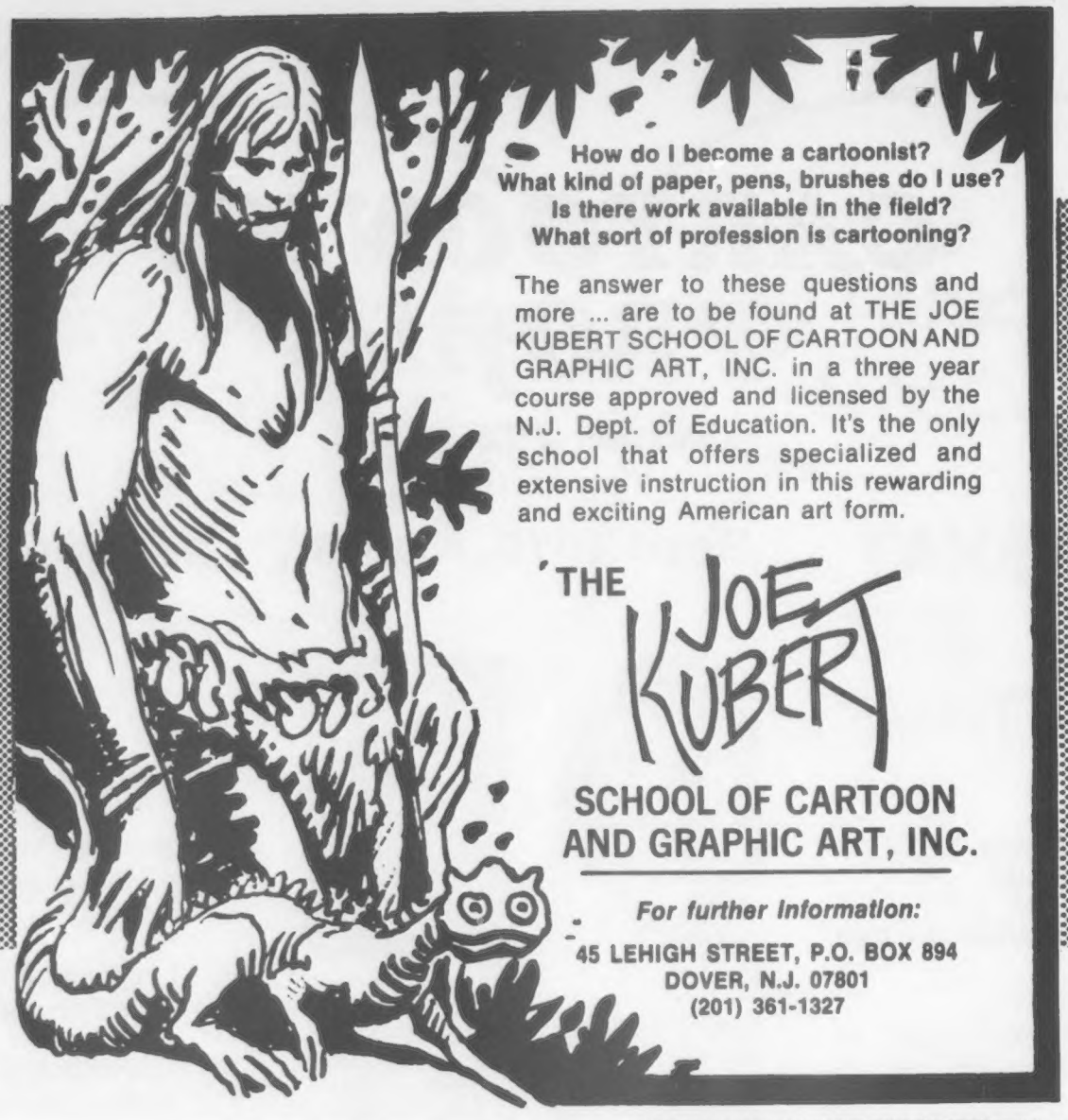

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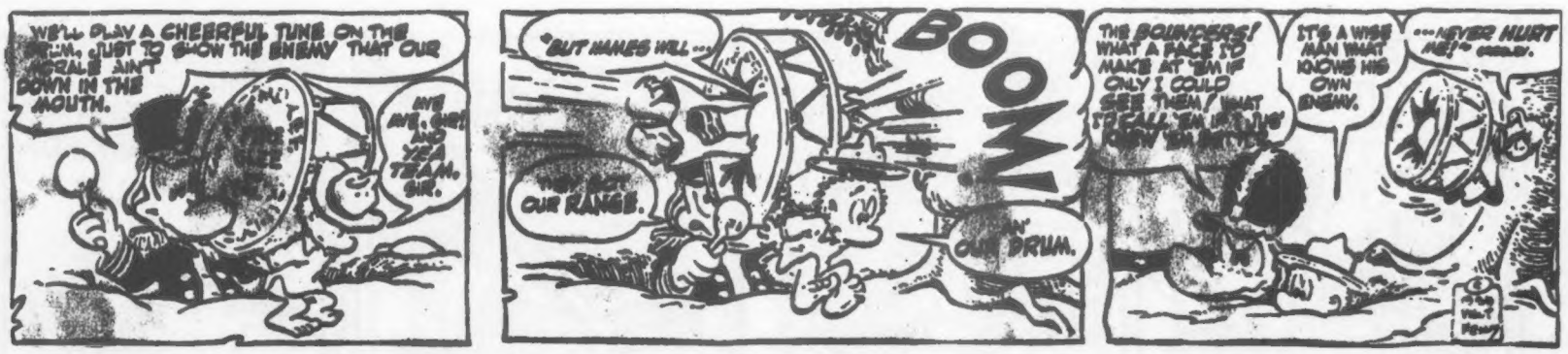
WE'LL PLAY A CHEERFUL TUNE ON THE
...JUST TO SHOW THE ENEMY THAT OUR
MORALE AIN'T
DOWN IN THE
MOUTH.
AYE AYE, SIR! AND YER TEAM, SIR.
"BUT NAMES WILL...
BOOM!
OUR RANGE.
OUR DRUM.
THE BOUNDERS! WHAT A RACE I'D MAKE AT 'EM IF ONLY I COULD SEE THEM! WHAT
IT'S A WISE MAN WHAT KNOWS HIS OWN ENEMY.
...NEVER HURT ME!

"POGO" by Walt Kelly - Sunday 1/26/58 ..... $700.00
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Cartoonist CORKY TRINIDAD, who lives in Honolulu, Hawaii, does the new ZEUS! comic strip that is now distributed by The Register & Tribune Syndicate, which acquired ZEUS! from Murdoch News Features. Corky's mother, incidentally, named him after the famous character in the 'Gasoline Alley' comic strip. Here he talks about how he arrived at the unusual subject matter in the strip, and about the editorial cartooning side of his longtime career.

Q: How did you happen to create your ZEUS! strip?

A: I arrived at ZEUS! mainly by accident. I studied about the Greek and Roman Myths as part of my Latin and Literature subjects in the Jesuit school I attended. But I have always retained my interest in them through the years. When my boy was about eleven or twelve, I tried to steer him away from too much TV watching by making him read more. So I started buying books I used to read which might be interesting to him and I thought of the Greek myths. My boy fell in love with mythology and I started rereading them myself and I guess in rediscovering their appeal and universal popularity, the idea of a funny treatment came into my mind.

A newspaper editor told me once that ZEUS! would have little appeal in the U.S. because the classics are dead here. That it would do better in Europe or Canada where people read more. I can't accept that. I think the American reader is just as well read as anyone. The myths are still taught in schools and every child and grownup to whom I showed the strip when I was working on it were basically familiar with the characters and the legends.

ZEUS! and the Greek-Roman myths are just a natural for a syndicated strip. They are still the most popular cast of characters all over the world; the legends are very universal; the wealth of tales and the very individualized characters of each god and hero and monster would supply ideas to last for many, many years.

And of course the new funny treatment is a way to revive them.

The challenge in ZEUS! is to be funny; get the gags in but *always within the context of specific legend and myth.* Almost all the situations and the storylines are within a certain myth. Even the clothes, war gear, etc. are based on drawings, portraits, statues unearthed in archaeological finds. The ships, helmets, even Helen's face and clothes are all based on paintings in Greek vases . . . drawn in a cartoon manner.

The second challenge is of course to update them in a more Now, Today kind of humor. To be funny without departing from the existing myths.

What I hope to avoid is for the strip to become nothing more than just a setting for the gag type of cartoons; where ZEUS would just stand around and throw gag lines to CUPID; or the CENTAUR and MEDUSA exchanging one-liners which have nothing to do with the mythology on which they are

ZEUS!

WELL, HELLO, THERE, PRETTY LITTLE NAIAD. I AM ZEUS!
I AM THE MOST POWERFUL OF THE GODS. KING OF ALL OLYMPUS. RULER OF THE SKY. WIELDER OF THE THUNDERBOLT...
TONK!
CORKY TRINIDAD
AND MARRIED.
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WATCHING THE GREEK-TROJAN WAR?
HOW LONG SHALL WE LET THAT SENSELESS CARNAGE GO ON?
IF MEN ARE TOO DUMB OR BLIND TO THEIR FOLLY, SHOULDN'T WE STEP IN AND STOP THIS WAR FOR THEM?
WE CAN'T. WE'RE ALL ENTERED IN MERCURY'S BETTING POOL.
CORKY TRINIDAD

based. I want to keep the strip — the gags, situations, etc. always within the well-known myths.

I know this will limit me and keep away a lot of easier strips on more contemporary subjects. But part of ZEUS! appeal is just in that: making the old classics contemporary by themselves.

Q: Do you have a favorite method for coming up with gags?

A.: I don't have any mechanics I can think of. Being a very messy, disorderly person, I don't have a very efficient way of working. I do prepare for work by reading a lot. Not so much to look for specific gags or specific situations but in order to drink in the subject matter. I read over and over and over the books on myths. I absorb the characters and legends so that I know them so much. So that when I sit down the knowledge of the characters or the recalling of the situations gives me ideas for the strip.

I also read some favorite comic strip artists a lot: Ryan, Hart, Parker, Lazarus to absorb the flow of doing the strip. I read and reread the same books over and over again to get the feel of the strip. And of course, Hagar the Horrible, to absorb the economy of the dialogue of which Dik Browne is a master.

I tried jotting down punchlines, situations, etc. on pieces of paper but always when the time comes to work and I look at the scribbles, I don't know what the hell the jokes were about.

Q. You also do editorial cartoons, don't you?

A: I am now on my twentieth year as editorial cartoonist. I have always been one — nine years with the Philippines Herald in Manila. And the past eleven years with the Honolulu Star-Bulletin. The editorial cartoons were first syndicated in 1965 by the Los Angeles Times Syndicate. I was with the Times Syndicate eleven years, leaving in 1976 to join what I thought was distribution by my parent newspaper group service. When that didn't come through, I went to self-syndicating the editorial cartoons out of Hawaii. They appear in a very modest twenty papers in the mainland and Canada.

I also taught Journalism for eight years at a University for women in Manila prior to immigrating here. And am an associate professor in University of Hawaii where I hold periodic classes in editorial cartooning.

Aside from the daily editorial cartoons, I have done daily strips at various times for different papers — Junior Miss, when I was in college for the Manila Chronicle; Eden for Philippines Herald for nine years; Nguyen Charlie for Pacific Stars and Stripes during the Vietnam war years; and Aloha Eden, a local Hawaiian strip for the Honolulu Star-Bulletin now on its tenth year.

Q: Are there any shortcuts you can share with readers?

A: I have no shortcuts to share because even the best strips that look simple are drawn simply and look easy to ordinary readers are done with the hardest work possible. Miss Peach, B.C. etc. may look easy to do, easy to conceive and *are* easy for Lazarus and Hart to do after a certain point. But they only became easy after much hard work and long hours of thought which made them easy. Just like the golf pros. They only hit the ball easily during play because all the hard work made the swing second nature.

I guess I am like that with ZEUS! and my other cartoons. People see you sit down, finish the thing in half an hour, or even less, and think doing a cartoon only takes that thirty minutes. Nobody clocks a cartoonist from the time he starts thinking of what to do, edits the thing in his head, bats it around some more, becomes absorbed in it first before doing it.

I like to do my roughs in my head more than on pieces of paper. Too lazy to do otherwise.

Two shortcuts I could suggest though: To think of the characters more. To immerse oneself in your characters instead of trying to think of specific subjects or gags. Because knowing your cast begets gags. Not the other way around.

The other is a very personal technique I use. Through the years I found that my rough drawings are always better than the inked finishes. I don't know why, I guess we are more loose, more free when we are just roughing ideas with a pencil. And that's the end product I desire. The look and feel of my roughs.

So now I rough with ink. I just rough in pencil to get positioning. Then do a loose, free, 'rough' using a light ink line. Sometimes with a fine point felt pen; sometimes with a fine point fountain pen; now with a Kohinoor artpen — so that when I ink, I am really just doubling the inked lines. But (I hope) it retains the looseness, free pencil effect.

Q: Do you recommend a formal art training?

A: I never had one so I cannot judge the advantage and disadvantage of it. I guess what a formal art training could give is the familiarity with the media used so that technically, we can do things faster and in a more efficient manner.

The trouble is most aspiring cartoonists want the more practical knowledge. Not how to draw or how to put in a color but how to determine cartoon sizes, what shades to use, the mechanics involved in putting out the cartoons. And these are not taken in art courses.

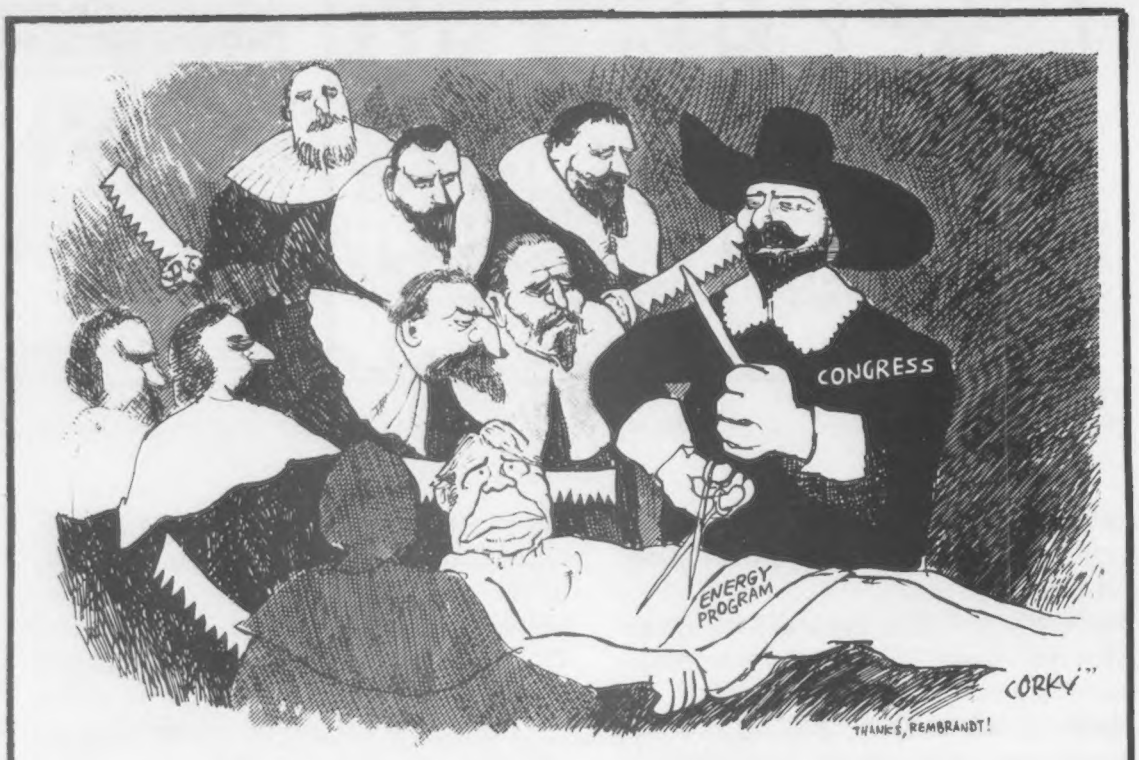
A liberal education would help a cartoonist better I guess. But I can only go by my own experience. I'm not an authority to suggest either way.

Q: Do you prefer political cartooning or comic strip work?

A: Although I have always thought of political cartooning as my real work and vocation — and through the years even though I had gone to other fields of interest and work — somehow comic strips always came in to control my time and my life.

It has always been a serious hobby, a mistress and an interest that takes more time than my real work.

It started as soon as I was born, I guess. I was named Francisco Fernando Macario Felipe Trinidad, Jr. And because that was a mouthful for a little guy to carry around, and because I was born the same day (at least in the Philippines) as Corky in the Gasoline Alley strip; my mother promptly named me Corky after her favorite family. The name stuck and so did the affinity to comic strips. Always as a second but commanding vocation.



The Anatomy Lesson of Jimmy Carter

When I was going to school, I worked my way through an education by doing "Junior Miss", a weekly strip about a girl teenager for the women's section of the Manila Chronicle. When I was taking my BA in journalism to be a great editor someday, I was doing a strip for the University paper. When I was working as AE in an advertising agency after graduation, I was moonlighting with a daily strip called EDEN (about Adam and Eve) for the Philippines Herald. When I finally joined the Herald as political cartoonist, I was doing a daily strip on the Vietnam war called NGUYEN CHARLIE for Pacific Stars and Stripes. And with the Star-Bulletin. I still do a daily strip called Aloha Eden.

I guess doing comic strips is so much part of my life that it's probably second nature to be working on one whatever else I am involved in.

ZEUS! was actually a second attempt on the strip. Two years ago when I first thought up the idea, I did three weeks of the daily and offered it to the editor of my paper *for free.* I just wanted to have the thing printed. He turned it down so I shelved it. Last November, I read about the new syndicate Rupert Murdoch was starting, so I took it off the shelf, redrew it as a Sunday comic strip and sent it to Bill McGehee. Needless to say, after some time of nail biting, McGehee called and asked 'how about a daily, too?' So I drew the seven weeks worth of the daily and redrew the Sundays in the specified Sunday sizes and the syndicate took it up.

I like to think that the papers picking ZEUS! shows that the classics are not dead as far as the readership in the U.S. is concerned. Papers in Nashville, El Paso, New Mexico; from New York to Canada — use the strip now and I never had such mail from the mainland before. What you appreciate from American readership is that they take the time to write to express their liking for your work, send tearsheets and generally ask for autographs.

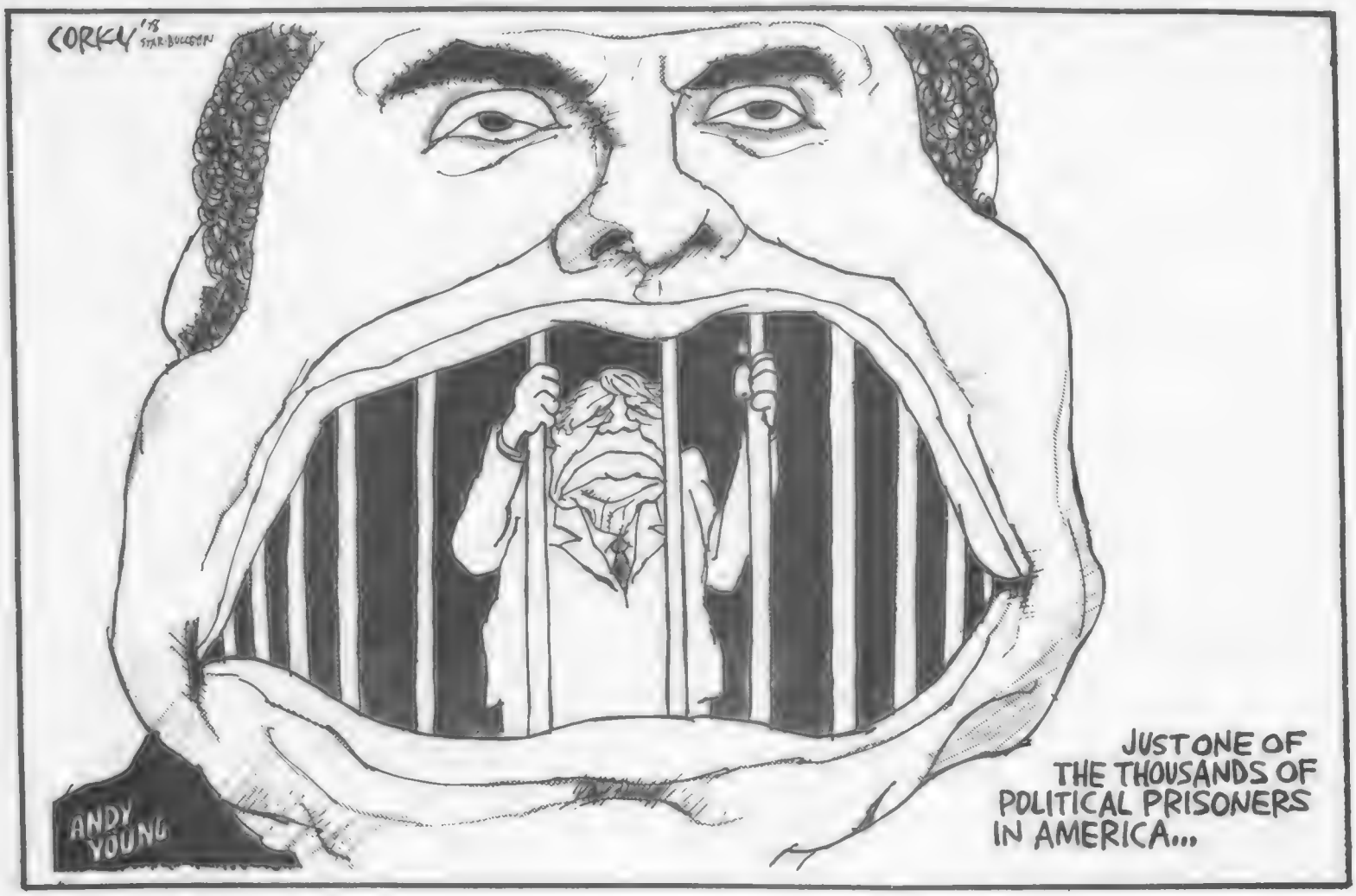
Q: Would you say something about

CORKY'

NGUYEN CHARLIE

CORKY TRINIDAD

CORKY '79 STAR-BULLETIN
"GOD IS EXALTED IN POWER. BUT IF THE CRIMINAL REPENT AND AMEND HIS CONDUCT, GOD TURNETH TO HIM IN FORGIVENESS. FOR GOD IS OFT-FORGIVING. MOST MERCIFUL." — FROM THE KORAN


CORKY '78 STAR-BULLETIN
ANDY YOUNG
JUST ONE OF THE THOUSANDS OF POLITICAL PRISONERS IN AMERICA...

PARIS OF TROY! YOU HAVE BEEN CHOSEN BY ZEUS TO JUDGE A BEAUTY CONTEST!
ME? OWOW! JUDGE A BEAUTY CONTEST?!!... AMONG WHAT LOVELIES- NUBILE NYMPHS? MERCURIAL MAENADS? SEXY SIRENS? DREAMY DRYADS?...
TRY GRUMPY GODDESSES.
CORKY TRINIDAD

your characters?

A: ZEUS! has so many characters because the Greek Roman myths are so full of gods, goddesses, heroes, monsters, etc. that all find their way into the strip. But the main ones or the regulars are: ZEUS: the happy go lucky, womanizing, pleasure loving king of the gods and olympus. Always trying to make out with various nymphs, humans, goddesses, etc. all under the nose of his jealous wife JUNO. He also controls the weather, helps humans in daily problems. In the myths, he is more successful in his infidelities. For the strip I concentrate more in the funny situations he gets into in trying to make out.

CUPID is the constant companion of ZEUS, the god of love who has the worst aim of anyone with his arrows.

PK the centaur is my central character. He is the only character in the strip not based on the myths. There are centaurs there but PK will be my Greek chorus, my mouthpiece, the linking character among the other characters in the strip. When I want to depart from a specific legend and concentrate more on the day to day Greek classic life, I turn to PK for the gags. He makes the strip contemporary. I also named him after my former publisher PK Macker, a dear friend.

MEDUSA is a gorgon. She is more abrasive in mythology but in the strip I have made her more lovable. First because gorgons are always the bad guys and with snakes on her head, she has always been doubly cursed. I thought for a change I could have a gorgon and a hair of snakes become delightful to readers' eyes.

Aside from these main characters, I use all the characters in the Trojan war; other legends like APOLLO, the conceited god who can't get a date with Daphne the nymph; MERCURY, the messenger god; BACCHUS the god of wine; HERCULES, the brawny but dumb strongest man in the world.

CASSANDRA the prophet of Troy who is never believed by anyone.

ATHENA the original woman's libber. She has been fighting for ERA, and against double standards, and male chauvinism for the last two thousand years. The original Gloria Steinem.

Q: What about NGUYEN CHARLIE?

A: NGUYEN CHARLIE is one of the cartoons I am most proud of. If the war was not unpopular here, CHARLIE would have had more exposure at home than it did. But it was very big in the Stars and Stripes during the Vietnam war. It may have popularized the nickname Charleys for the VC. It was used in leaflets, jungle training manuals, etc., acquired a minor cult among Nam soldiers who still write and ask about him up to now. It had three best selling books published by the Stars and Stripes (now out of print). According to John Baker, former editor of Stars and Stripes, now ME of San Jose Mercury, "Corky Trinidad's NGUYEN CHARLIE is the best feature to come out of wartime cartooning since Bill Mauldin's Willie and Joe."

Thought I'd sneak that in. Heh heh. ●

HEY CUPID. SEE THAT PRETTY GIRL? HOW ABOUT SHOOTING HER WITH YOUR DART AND FINDING OUT WHO SHE IS?...
TWANG
CORKY TRINIDAD
TWANG TWANG TWANG TWANG TWANG
HIPPOLYTA- QUEEN OF THE AMAZONS.
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Bissell

Charles O. Bissell's editorial cartoons have appeared regularly in The (Nashville) Tennessean since 1942, and they have won numerous major honors, including the National Headliner Club cartoon award for 1963 and the Sigma Delta Chi Distinguished Service Award for 1964.

A Nashville native, Bissell has also been a commercial artist and an art director, and though officially retired for the past several years, he still draws two or more editorial cartoons each week.

For years Bissell's editorial cartoons have been among the most widely reprinted of any cartoonist, but there is another distinguished facet of his work which is largely unknown outside the region served by his newspaper. It deserves a wider audience, in the opinion of Carl May, Public Affairs Director for The Tennessean, and an old friend of Bissell's who conducted this interview.

For about fourteen years, beginning in 1962, Bissell drew a cartoon feature for The Tennessean called "Bissell's Brave New World." It was full of creatures from outer as well as inner space — Venusians, Mooniks, devils, witches and even ghouls, at times, who commingled and interacted with the more ordinary, but no less fearsome, denizens of Planet Earth as they went about their appointed rounds of using the place up as fast as scientific breakthroughs enabled. This cartoon was the only one of its time concentrating on the now familiar doomsday prospects, but was also unique in often being a regular editorial cartoon with an otherworldly twist.

During part of this time Bissell served as chief editorial cartoonist and for over thirty five years, working in other capacities, too, but essentially in cartooning, he has created from one to eight cartoons a week for The Tennessean.

"As might be expected, Charlie has some off-beat views of cartooning, and things in general, and I have guided the following interview as best I could toward bringing them out," May said.

Q. First off, let me give you the mean questions, the loaded ones, the abuses, the insults. Do Cartoons do any good? Are they effective in bringing about reforms, influencing public opinion, votes and so on? Are cartoons actually significant? As a college professor has asked, is there any reason people should be expected to be enlightened or guided by artists who are frankly speaking, often not too well educated or even artistic, who draw distorted, untrue or even slanderous pictures?

A. A college professor said that? I don't believe it. A failed cartoonist maybe, or more likely, a politician whose perfidy was so bland he never rated a good, spanking cartoon. But seriously, cartoonists are not poorly educated in cartooning. First, one has to have the knack. I won't try to explain it, but it involves a sort of X-ray way of looking at things. Having this, the cartoonist will almost automatically become educated in requisite ways. A rat's nest mind stuffed with odds and ends is a great asset for instance.

Q. But back to the original question, do cartoons do any good?

A. Meaning can they undo any bad? Well, it seems many cartoonists and

BISSELL'S BRAVE NEW WORLD

"A great scientist and darling of the folks who don't want to clean up . . . His specialty is the substitute that may be worse."

BISSELL'S BRAVE NEW WORLD

"Certainly the press is biased . . . You've never read an editorial in favor of sin, have you?"

their editors too have been pretty well hooked on what Thomas Nast did to Boss Tweed. This is actually an isolated example and it happened in another and less complicated time. I think your question is based on a generally held but false idea, i.e. that the cartoonist's role is to hound some crook (or possibly non-crook) out of office. If the cartoonist is to be thought of as a law man I believe he should be thought of as a jurist or ethical philosopher rather than an enforcer or deputy sheriff. For example, Herblock, for years, has not only given us a graphic view of the liberal philosophy, but has even shaped it. I might add that such masters of the rowdy as Ding in FDR's time and MacNelly and a host of others today have been adroit at puncturing the balloons of Utopianism that rise like ignes fatuii and thus have no doubt helped us keep on a more even keel.

Q. But what about their direct effect on reforms? Do cartoons actually change people's minds? Many think not, you know. The new idea, as I have read somewhere, is that the cartoonist is no longer supposed to try to say anything important, but to just give the reader a laugh.

A. The news being what it is today, I think it would be far harder to give the reader a laugh than to try to say something important, so this may be an up-beat point of view. The prevalence of a more comic drawing style than one used to see does not support the 'nothing important here' stance. Far from it. If a cartoonist can show something is funny, reveal it as a laughing stock, he has given it a hell of a blow.

Q. But again, is there any example you can think of in which cartoons have had a direct beneficial effect?

A. Oh, yes, like any good advertisement they benefit charity drives and things like that, but as for changing minds, I would hope not, because that could be within the realm of deception. The facts are presented in the news and we may assume the reader makes up his own mind. Complicated situations may be simplified in cartoons and thus the cartoon may become the basis of the reader's opinion. In that case our best hope is that our view was correct.

Q. But think hard. Give me just one little example of cartoons having a direct effect.

A. O.K. Thomas Nast, New York, 1878. At that time, New York had a vast immigrant population. Many were il-

literate. Many were foreign and couldn't read our language. Thomas Nast's pictures served the dual role of breaking the news and commenting on it. The pictures were understandable — the words were not. There has been a hundred years of education since that time. With all respect for Thomas Nast, notwithstanding, I must point out that today's cartoons must be sophisticated comments. Their effectiveness is something that might be measured as enlightenment and insight, but not as a sort of carrot and stick, or perhaps I should say, carrot and slapstick persuader.

Q. Well, perhaps you are right, but I have the impression many cartoonists and editors would argue with this. But let's turn to your own work. One of the cartoonists quoted in a Tennessean profile Louise Davis wrote on you a few years back spoke of you as a loner. How do you feel about that?

A. Lonely! When I was a kid I was dedicated to cartooning, but I didn't get to know any cartoonists who might have been inspirators or mentors. My first friends along that line were capital A-Artists. Thus, I learned more about Cezanne, Van Gogh, Matisse, Modigliani, Mestrovic, Picasso and who all than I did about Kemble, Davenport, McCutcheon, Fitzpatrick and the rest. Looking back, I can see that my early work was rather exotic and perhaps I should have kept it that way, but I couldn't. I had to make a living, so I modified it to be more in line with what was going around. Perhaps some of the old odd slips in now and then.

Q. Well, some of the old odd slipped into "Brave New World." Some of the old odd witches, devils, spaceniks and such, at any rate. Let's go into "Bissell's Brave New World." How did it come about?

A. Well, in 1962 I had finished out other work I had done for The Tennessean and John Seigenthaler, then editor — now publisher, decided to put me on cartooning full time. Tom Little, one of the true crusading, thought-provoking cartoonists was still going strong, so I was asked to do an auxiliary cartoon. No guidelines were suggested. I was given a free hand — a cartoonist's dream. 1962, to borrow a line from Dickens, was the best of times and the worst of times. We had an inspiring young president who was to stand down Khrushchev and ask for the moon among other things. There was no devastating inflation. We still had surpluses, an apparently unlimited future, a sense of well being, we were even still polite, but . . . There were ominous noises in the machinery. Our mounting problems were long term, but our attempted solutions were short term, and in relation to politician s' needs for getting elected and re-elected. Practically everything we had lined up and going strong was on collision course with something else also going full throttle. The more our mechanical contraption thrived, the sooner we'd run out of fuel. The more we punched up agriculture with chemical fertilizer, the greater the scope of starvation when it ran out or was priced out of existence. In fact, we were actually in the middle of one of the

'AS I SEE IT, YOU'RE MY BALL AND CHAIN!' NOV. 20, 1978

'Well, I guess it's better to light a candle than curse the darkness!

"Enjoy it while you can Honeychile, it'll soon be priced out of sight!"

TV
VIOLENCE
Bissell

SALT
ACCORD
PROSPECTS
Bissell

"With pollution so bad it's eating up bronze statues, there's not much doubt what he's thinking."

"It's the Doppler Effect . . . What sounded like 'Hello' coming sounds like 'Help' going."

strangest periods in all of human history. Our economy, our very lives, depended almost entirely on the extravagant use of fossil fuel, a limited substance that once burned was gone forever. We wore petroleum pants, rode on petroleum tires, suffered from petroleum induced diseases, and even when we thought of the emerging nations we knew they were not emerging into any sort of splendid new civilization, but rather into a greater and greater dependance on petroleum. This situation alone was so absurd that it amounted to a satire on itself, but the spinoffs were so beguiling that we tolerated a lot of its nasty relatives, such as more multinational corporations and economic systems that used as their counterbalance a certain percentage of unemployed human beings. If there ever was a time for protest, for the satirist's barb, this was it. I swung into it with what I had, but there wasn't much company around.

Q. But haven't there been many changes and improvements along the lines you indicate? In environment, conservation, recycling, for instance? Didn't cartoons help any?

A. A little, perhaps, but it was mostly the scientists, and particularly the popularizers among them, such as Rachel Carson and Margaret Mead. Our cartoonists, for quite a while now, have been concentrating on personalities.

Q. Why personalities when there were larger targets?

A. A very good question! I suppose it had something to do with the newspaper's competition with television. Television is all personality, isn't it?

Q. Yes, but the newspapers are the true standard bearers. The newspapers constitute the strongest force we have against all the forms of tyranny. Government tyranny, business tyranny, fad tyranny, the lot. Satire against the dehumanizing forces certainly seems to have belonged on the editorial pages. Do you think the newspapers were callous in not featuring it more?

A. Not exactly. It was bad news, it was unpopular, it was sometimes hard to pin down, there was a possibility it was not as bad as it seemed and it was possible, too, maybe, that if one didn't notice it, it would go away. Actually the newspapers gave it terrific coverage as news and speculation. The real hitch probably is that no satirist of the caliber of Orwell arose to lead the way. We are still shuddering about a mythical 1984 that, now nearing the target date, has not come to pass, partly because of Orwell's book. Could any satirist have laughed us away from today's problems? Could any satirist have brought home such late 20th Century truths as 'don't put all your eggs in one basket,' 'don't let one

'HERE, KITTY! 'HERE, KITTY!'
FEBRUARY 18, 1971

BISSELL'S BRAVE NEW WORLD

"Oh yes, after DDT killed off all the birds we achieved a new breakthrough in insect control."

BISSELL'S BRAVE NEW WORLD

"You represent the spiritual — I'm afraid
I represent the material, but
of course not so much any more."

kid get all the marbles,' 'don't burn down the house for fire wood?' I would like to think so.

Q. One last question, Charlie. I have followed the work of many cartoonists for many years and you are the only man I know whose work has shown a steady, readily discernible growth throughout an entire career. Even now, I see you doing new things, different things, even improving on a brush line that I thought was perfect ten years ago. How is it that you have never settled onto some sort of plateau? What is it about your attitude that keeps you working so hard to improve your technique when you are already so much better than most of the rest of us?

A. Well, thank you kindly! I have a cartoonist's style ego, so I will dare hope that some of that is true. I think most artists develop all the time in one way or another. I have always liked the challenge of tomorrow and do not think work would be any fun if I couldn't look forward to doing it a little better, or at any rate, a bit different. Then too, I've had the inspiration of England's Leslie Illingworth in the back of my mind. When Tom Little and I met him a few years ago he already had a great career behind him and a world famous style, but was then entering into the mastery of an entirely new scratch-board technique. I admired his new achievement, of course, but I admired more his pleasure and satisfaction in working it out. ●

Prime Time

L to R: Tom Forman and Ben Templeton

We asked writer TOM FORMAN and cartoonist BEN TEMPLETON some questions recently about their new strip, PRIME TIME, which takes a very humorous look at the television industry. The same team produces 'Motley's Crew' and 'The Sporting Life', and we asked them if there would ever be a 4th strip. Here are their answers:

How did Prime Time get started?
TOM — Our syndicate, the Chicago Tribune New York News, had been looking for a TV strip for sometime. At their request, we fooled around for about a year trying to come up with something that we liked — but to no avail. Our problem was that we were trying to create a traditional strip with continuing characters, but it didn't work. It was then that we realized that the continuing character in any TV strip must be *television itself!* Then we felt happy and knew we were on the right track — and Prime Time emerged quickly after that.

Why do you use the horizontal panel approach?
BEN — It just worked out that way. We needed more room than a regular panel would have provided, and this way we can "stage" a joke in a fashion a regular panel or a strip would never have allowed.
TOM — Since then we have discovered that editors really like the horizontal

Tom's personal favorite strip to date

panel because it can be reduced down pretty far without losing it s sharpness — since Prime Time runs usually in the TV section of the papers it gives those editors a great deal of mobility in positioning Prime Time, which they like.

What has been your background in television?

TOM — When I left teaching in 1973, the first job I had was to write and produce a prime-time special for Metromedia on school violence. After that, I wrote at three studios, some for film, some for TV, but, as I came to witness the incredible creative censorship TV networks have over writers, I began to concentrate more and more on film. And my short stint as an advertising writer gave me even more insight into television. I do *watch* television, however, mainly sports, news and special events. I enjoy a few sitcoms like MASH and Barney Miller, and dramatic series like The White Shadow and The Paper Chase.

BEN — In my neighborhood, your status is in direct ratio to the quality of your TV reception. In all modesty, *my* set's reception is without question the best in the eleven western states! Consequently, I'm constantly demonstrating the high resolution of my picture tube to those who would attempt to dethrone me (it's sort of like being the fastest gun in town!). Through these exercises, I've had to watch an enormous amount of TV — and have come to consider myself somewhat of an expert.

TOM — Ben watches so much television he critiques test patterns.

BEN — Somebody has to . . .

How would you describe Prime Time?

TOM — It could be said that Prime Time has a mission — to point out the foolish and ridiculous aspects of television. Luckily, there's an unending supply of those aspects — provided daily by the networks and stations themselves. Maybe they should get writing credit for Prime Time. But anyway, that's what Prime Time is about.

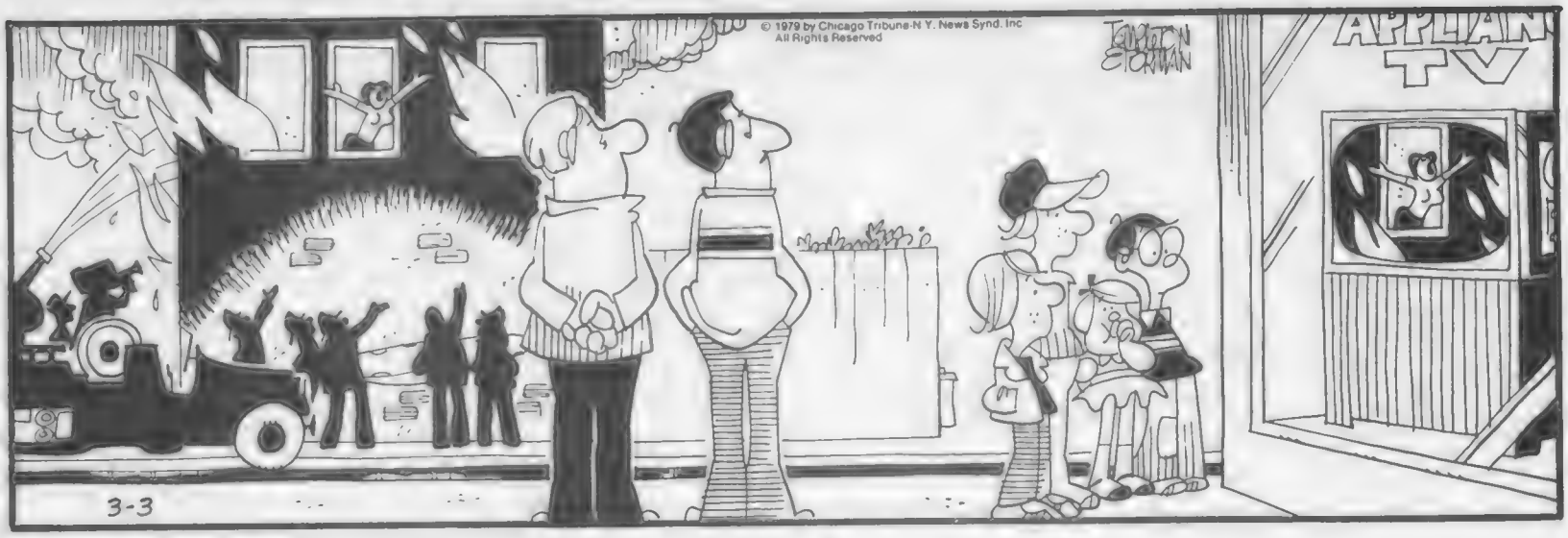
BEN — It's also a comic strip about TV.

TOM — There you go again . . . getting too wordy.

Does working in the horizontal panel format present any special problems?

TOM — Well, you can't set up a gag. As a writer I've got to pick, with Ben's help, the moment-in-time when the gag concept is the funniest. The strip about the executioner and the Nielsen ratings is a perfect example. The concept is funny, but what moment-in-time is the *funniest?* Now, you could have the executioner show up in the lobby of the network offices, or break into a meeting in the network board room. But, to us,

Picking the moment-in-time when the gag is the funniest is a necessary part of strip production.



The ultimate statement about the influence of TV on our society.

the funniest moment-in-time of that gag concept is having the executioner get off the elevator. The fact that he rode up on the elevator and wasn't noticed is an extra joke — a gag within a gag. So the horizontal panel format, as does any panel format, demands that you select the best moment-in-time for each gag.

BEN — From a graphic standpoint, no problems. Reality may not be a long horizontal box, but it isn't 3 or 4 little squares either.

TOM — It's not easy working with a guy who spends his whole day trying to define reality!

BEN — Nor is it easy to work with a guy who spends his whole day trying to *spell* reality!

TOM — Touche!

BEN — Bet you can't spell that, either!

Many people have commented that the Prime Time strip about the kids watching the fire on TV is the ultimate statement about the influence of television on our society; how did this strip come about?

TOM — That has got to be the longest question in the history of Cartoonist Profiles!

BEN — You mean we're doing this for Jud Hurd — a freebie?!

TOM — That's redundant.

Gentlemen, the question.

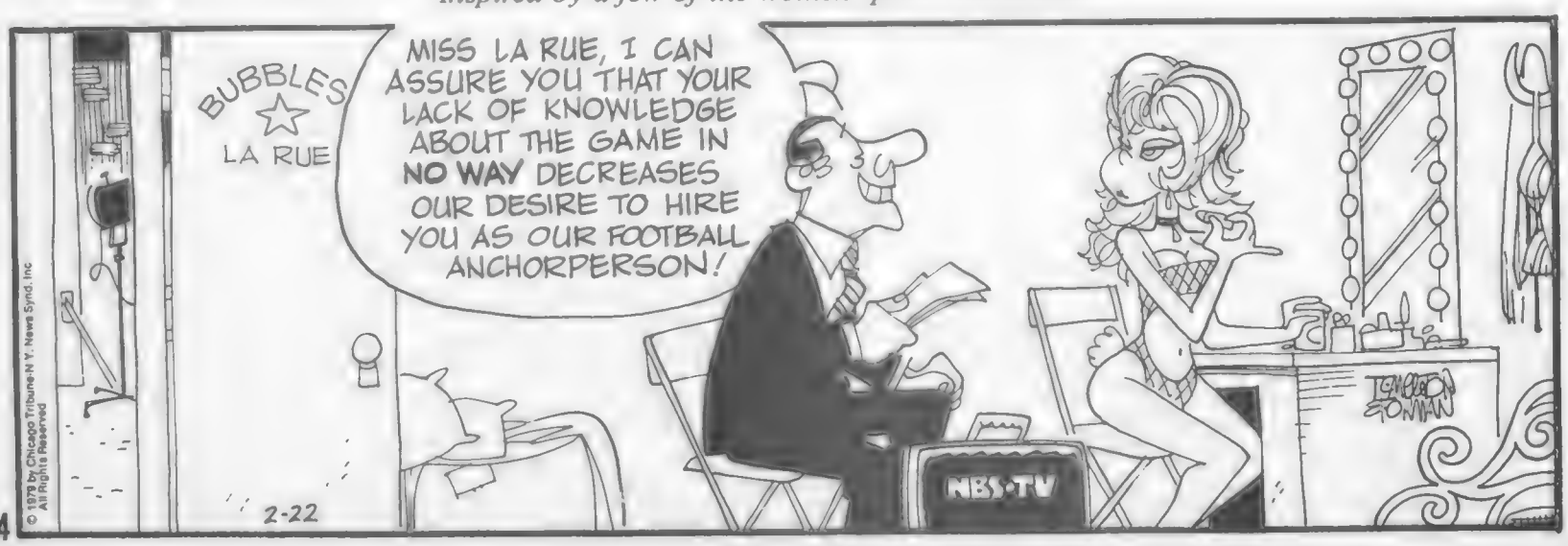
TOM — I really don't know . . . Ben created that particular strip himself — and I'm jealous!

BEN — While watching a football game on TV as research for our sports panel, The Sporting Life (See, IRS?! *That's* why I deducted the cost of the set!), I realized that seeing the Rams on Channel 7 — with instant replays, close-ups, slo-mo, and supered stats, was far more enjoyable than seeing the game "live". If you carry this kind of thinking far enough you arrive at the conclusion that *any* event is better on TV. But if this event is happening on a TV screen and before your eyes at the *same time* . . . where would you look???

How do you guys handle three strips? Do you use any outside help?

TOM — As a writer it's not too difficult. Motley's Crew is primarily gags about the middle class, The Sporting Life is all sports, and Prime Time is all television. There's very little overlap, and no problem keeping them separate. As for the gags, I'm not writing in a vacuum. All three strips reflect life, so all I have to do is keep my eyes open and keep up with current events. I read a large

Inspired by a few of the women sports broadcasters


BUBBLES
LA RUE
MISS LA RUE, I CAN ASSURE YOU THAT YOUR LACK OF KNOWLEDGE ABOUT THE GAME IN NO WAY DECREASES OUR DESIRE TO HIRE YOU AS OUR FOOTBALL ANCHORPERSON!
NBS·TV
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2-22

ABC-TV NETWORK
I'LL BET THAT'S THE LAST TIME ABC PRE-EMPTS "HAPPY DAYS" FOR A PRESIDENTIAL SPEECH!
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An example of the complete use of the horizontal panel format

amount of newspapers — the best way to keep informed. Plus magazines. Movies and TV help some. I never have used a gag writer, nor will I. After all, I get paid for the writing. I'll now let you talk with the World's Fastest Cartoonist!

BEN — I'd like to answer that question, Jud, but I'm too busy doing these three strips.

TOM — Come on . . . be honest!

BEN — Well, after my wife and son finish the pencil roughs I send them to a monk in Minnesota who letters the vowels, then he sends them to an old prospector near Nome, Alaska, who does terrific work lettering consonants. Then they're flown by chartered jet to Calcutta where the blacks are put in with India ink, then rushed to a maximum security prison outside of Paris. There a frustrated artist — sentenced to life in prison for publicly announcing that he likes art that makes sense — colors the Sundays. Then they're rushed to the Atlantic coast, where Hagar the Horrible picks them up and whisks them to New York. He's met at the dock by Spiderman — who's the only way to beat New York City traffic. Spiderman, swinging by his webs, finally reaches the syndicate offices only to discover they're closed for lunch! Then the syndicate calls and tells us we missed our deadline. The nerve!

TOM — What he's trying to say — I think — is that he does all three strips himself once we agree on the gag. He does all the pencils, the drawing, lettering, blacks, and color. I think it's kinda amazing!

BEN — I think it's kinda dumb!

How have the initial sales of Prime Time been?

BEN — Terrible! The only paper we sold is in Iran — something called The Shah's Sentinel.

TOM — Actually, since the strip started on February 5th of this year, we've picked up a number of important papers.

BEN — But we'll probably lose the Shah's Sentinel.

With three successful strips running, my last question is: will there ever be a fourth strip?

TOM — Only if Hell freezes over!

BEN — I wouldn't be that optimistic... ●

The strip Ben and Tom have entitled "Truth"

„ CAMERA ONE, GIMME A SHOT OF THE REDHEAD IN ROW TEN „ CAMERA TWO, A CLOSE-UP OF THE BLOND CHEERLEADER „ CAMERA THREE, A SHOT OF THE TWO BABES IN THE BLEACHERS „ AND SOMEBODY KINDA TAKE A PEEK AT THE GAME EVERY NOW AND THEN „
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NBS SPORTS MOBILE CONTROL CENTER
TUNN SECTION

ANIMATION

by Grim Natwick

3 MEN 3 HOBBIES

Animation is a very flexible art. It can be done with bottle caps, modelling clay, puppets, toys, a box of sand, sausages, oysters, almost anything. Perhaps the most critically difficult animation was accomplished by the animators of Pinocchio, Snow White, Dumbo, Fantasia and similar pictures in the Disney Portfolio during the 'Golden Years' of animation. These artists were giants in the animation world.

In the fifty years since animation became an active part of cinema entertainment there have been no more than twelve or fifteen really great animators. Most of them have now retired but their work is as much loved today as it was ten, twenty or thirty years ago.

These were not supermen. If you put on a pair of dark glasses and look at them through the wrong end of a dusty telescope they look very much like the rest of us. They eat pizzas and hot dogs and asparagus with cheddar cheese dressing. They have headaches and hobbies like you and me and the little kid next door who collects apple stems. But they were super animators. Let's turn the telescope around and look at three of these super animators.

Milt Kahl, Marc Davis and Ollie Johnston are three who spent all of their animation years at the Walt Disney studio. They were members of the group joshingly dubbed, by Walt Disney in one of his lighter moments, 'The Nine Old Men'. They all joined the Disney art staff near the inception of Snow White, Walt's first feature length picture. They remained until 'The Rescuers', the last of the big feature length cartoons released by the studio.

During this forty year period each of them took his turn at animating scenes in such epic pictures as Pinocchio, Fantasia, Dumbo, One Hundred and One Dalmatians, Robinhood, Cinderella, The Jungle Book and Bambi. No

Ollie Johnston at the throttle.

greater chapter was ever written in animation history.

In a studio like Walt's there was a definite empathy between the animators. Yet each of them kept his own ego, his style, a personal quality that showed in his animation. The work of Ollie Johnston had a neighborly feeling about it, a friendly feeling like the feeling an old railroad engineer has toward his hundred ton locomotive.

As a matter of fact Ollie is an engineer. He owns a train. He always loved trains. I guess we all do but with Ollie it was an obsession, a dream that came true.

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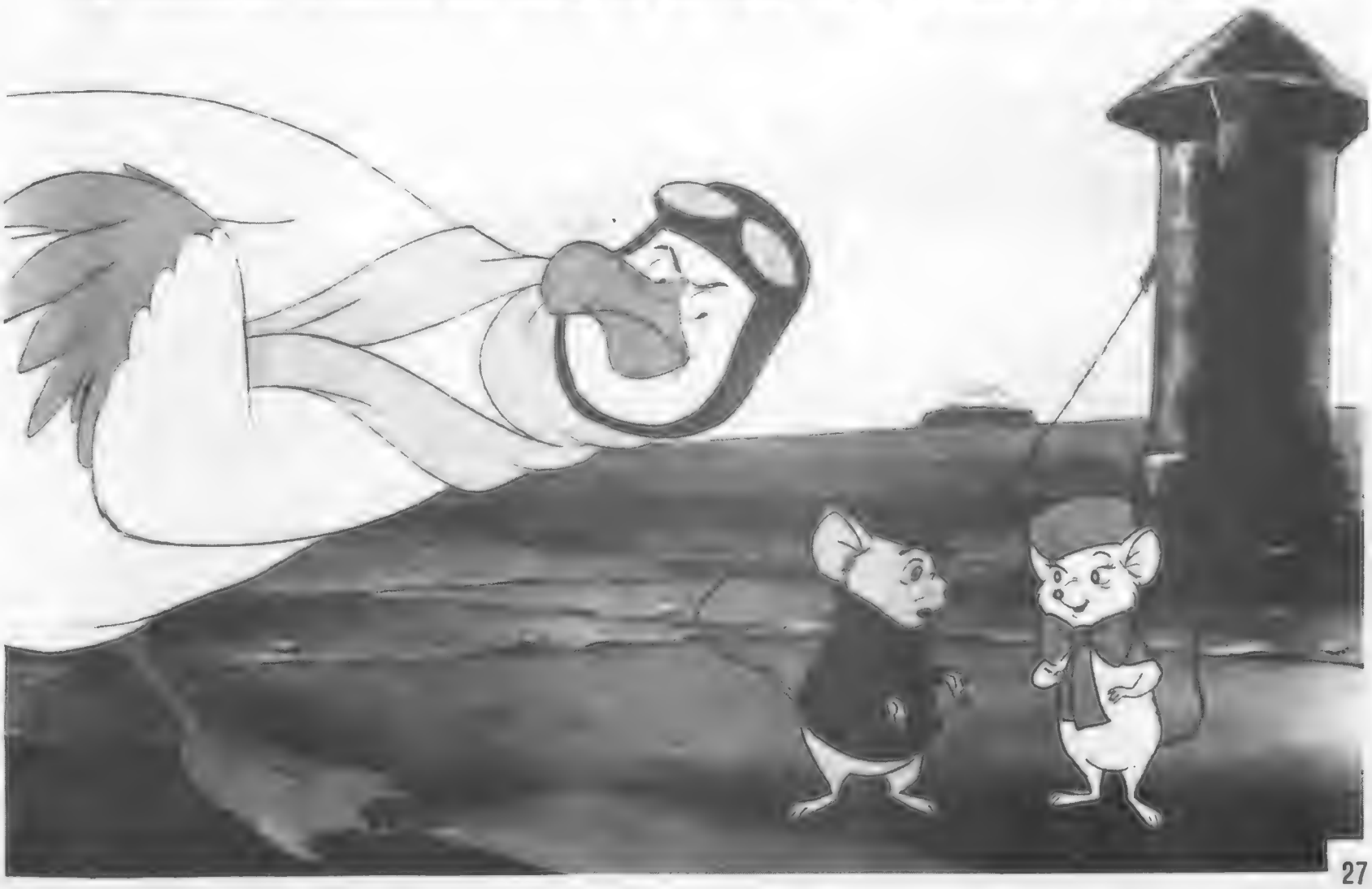
Ollie Johnston

Ollie and Marie Johnston and their train.

It was 1962 when he started searching in earnest for the kind of engine he wanted. After three years he found and bought an old 1901 H.K. Porter mining engine. It weighed seven tons. When it was finally delivered to his home he took it apart piece by piece and then spent three years cleaning and repairing and reassembling it. He then built a flat car and a caboose designed to fit his idea of how he thought they should be. By 1967 Ollie had a train, a ten ton toy!

Then he laid one mile of track and he had a railroad. He called it the Deer Lake Park and Julian Railroad, the

Ollie Johnston was the animator who breathed life into Captain Orville The Albatross in "The Rescuers".



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a Marc Davis Christmas card

Seasons Greetings from
MARC and ALICE DAVIS
and also PENELOPE!
ULYSSES has returned to the shadows and sails on his ODYSSEY quaffing catnip ale!

DLP & J. Its picturesque name was borrowed from a street in Julian, California. Anyone who works as hard as Ollie did to resuscitate an old mining engine can't be all bad.

What is there about it that grabs you, Ollie? Ollie says, "A steam engine is impressive because you can hear and feel the power that it has. Today's power machines are streamlined and muffled. They are without souls." That sounds like a sensible answer to a silly question.

How about Marc Davis? During the three & one-half years that Marc and I worked together at Disney's, twenty months or nearly 600 days were spent drawing Snow White herself in scene after scene after scene for the picture that carries her name in the title. Marc was and is a superb artist, and to his natural talent he has added the rare quality of versatility. In his unique years as an animator he probably enjoyed most of all his animation of Cruella de Vil, "the best villainess in Disney post war movies". She was the femme fatale in "One Hundred and One Dalma-"tians". One critic said, "The real triumph of the film is Cruella de Vil animated by Marc Davis. She is the most sophisticated of the Disney bad guys."

Shortly after his animation on the

Marc Davis and his artifacts

"© MCMLX Walt Disney Productions".

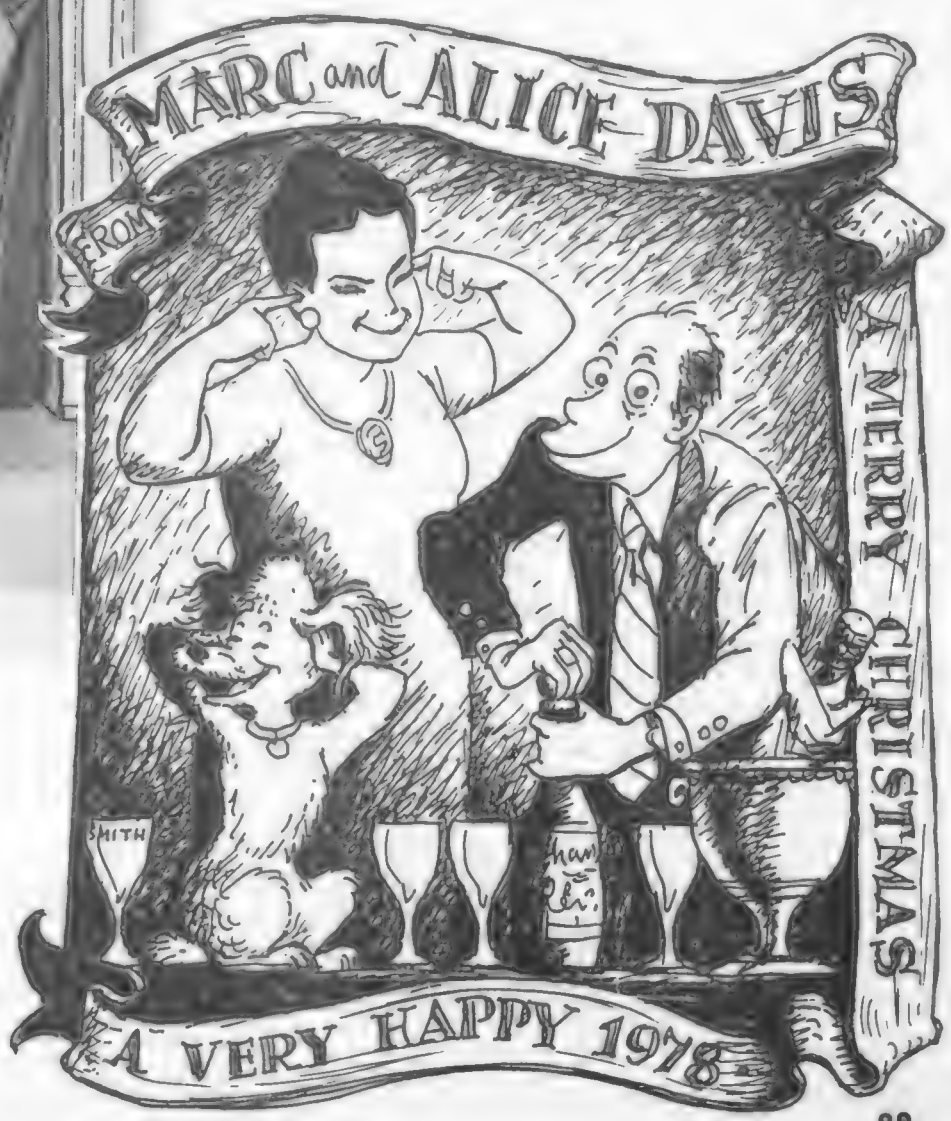
Marc Davis *animated Cruella in "101 Dalmatians".*

'Dalmatians', Marc switched his talents to the job of designing characters for the two big Disney playpens, Disneyland and Disney World. Do you remember the Pirate ride at Disneyland or that other happy jaunt, a Small, Small World? These and a hundred other audio-animatronic characters were born in the versatile mind of Marc Davis.

Marc has not neglected the social graces. His gin martini has long been recognized as the finest martini west of the Mississippi River. Never to have tasted a Marc Davis martini is to have been denied an experience unparalleled in drinking tradition.

Tradition, too, has helped Marc in choosing a hobby. Marc and Alice Davis have logged 24,000 miles to and from what may be the last frontier of primitive art, the Island of New Guinea.

Several years ago they became fascinated by the art and artifacts from this strange land. Now, after two flights to the island they have garnered a collection of their own that nearly reaches museum proportions. A visit to the Davis home is an unforgettable delight. One is surrounded by strange and beautiful art objects that seem like echos from a forgotten past.



Famed Richard Williams did this caricature of Milt Kahl when Milt was in England for fishing.

If you asked Marc to name his favorite animator, he probably would say 'Milt Kahl'. Milt was a Zeus among the animators. Right from the start he had the confidence of a young Alexander, the poise of a toreador, the cunning of a Visigoth swordsman. His animation had clarity, precision, quick readability. It was sharp, smooth, subtle. He was a duellist, a Rabelais who used drawings instead of words. His final work at the studio delineated the diamond loving villianess, Medusa, in 'The Rescuers'. Milt's animation resembled an exhibition of sharp shooting from horseback. It was a lesson in animation, a display of skillful thrusts and parries by the fastest pencil in the west. It was picture animation by a modern master.

For a hobby Milt reached back into the romantic period of Queen Elizabeth's England. He is a 20th Century Isaak Walton. For fun and diversion he has fished the icy streams of the Western Rockies and the White Cascades of Canada. The streams of the Eastern Catskills have savored the tread of Milt's wading boots on their mossy banks. He has even ventured as far as England where he fished the streams made famous by the legendary Isaak Walton himself in the 16th and 17th centuries.

Milt has tossed his feathered lures into the silvery Avon where it curves through noble Stratford-On-Avon, birthplace of England's most famous playwright. The renowned Walton may have tried his angling skill in these same waters three centuries earlier.

In his quest for spotted, brown and rainbow trouts Milt has looped his nylon line into the foamy rapids of the Appin, the Ashford, the Bonnyrig, the Clowns and the West Looe. He is a true sportsman; he uses only barbless hooks. Each trout he catches, steelhead, brown or rainbow, is returned unhurt to its native stream.

So, what do we have? We have a modern Isaak Walton. We have a precocious railroad engineer. We have an erudite connoisseur of wines and spirits. All ingenious men and incomparable animators.

That about locks it up. Oh! As a special birthday surprise Ollie Johnston decided to name his locomotive after his wife, Marie. Proudly, on her birthday morning, he led her to the unveiling. There on the body of the engine cab, in big bright letters, Ollie had inscribed 'MARIE E'.

Marie said, "I am so pleased! Now what shall I do with it? I can't eat it and I can't drink it; do you think I can wear it?" ●

The genius of Milt Kahl made Madame Medusa a memorable character. Here Medusa is infuriated by an upsetting call from her accomplice in this scene from "The Rescuers".

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A British cartoonist writes, "I have a cartoonist friend who lives in Holland. He told me he only draws about 100 cartoons each year — but sells thousands to editors all over the world. His method is to have the originals duplicated via offset printing and sell these reprints (multi-panels and captionless cartoons) to magazines and newspapers. Can this be done? Is it legal as far as 'rights' etc. are concerned?"

Your friend is engaged in a form of self-syndication — very apropos —since publications outside the U. S. pay comparatively little for magazine-type comics. Evidently his clients must know that his work is appearing simultaneously in various outlets. No harm, especially in Europe and other parts of the world where cartoons are shown in various countries and in publications of varied language. I must commend your friend on his business acumen. Obviously it is much better to get a flock of quick, sure sales than to submit originals to a magazine, wait a month or two for a return and an okay (possibly) before being able to ship the same material to another market.

The Ben Roth Agency successfully dealt in a similar type of magazine-cartoon syndication for many years. Here, both originals and cartoons previously published in American magazines which purchased *first rights only,* were used. When an artist retains second rights on drawings he can pick up reprint fees on their reuse in books, ads, posters, etc. Usually the publication which first printed the cartoon likes to have its credit line on all reprints. Seemingly the Ben Roth Agency had a special agreement with these first-right publishers, since credit lines did not appear on any of the agency's repros. Another precedent in the simultaneous printing of a magazine cartoon was McNaught's *This Funny World,* a daily syndicated panel which contained mostly magazine reprints. In this case, however, the original source was credited.

I have received letters from cartoonists asking whether it's okay to work for periodicals that pay on publication. Also, complaining missives from those who have dealt with these future-pay-markets — and have been burnt.

And well may they grouse! Looking over published market lists, I am amazed that in this day and age there still are so many magazines that pay on publication (p.o.p.). Typically these markets offer other "goodies" such as low rates and the buying of all rights. I can understand the novice, avid to see his first work in print, flirting with p.o.p. magazines. But a pro? No, unless he sells scads of stuff to a p.o.p. outfit; then he becomes almost "staff" and after the initial delay in payment, his checks come in at set intervals.

Why should editors, office help, printers, engravers and papermakers get quick cash, leaving the artist last in line at the pay booth? The cartoonist may be faulted in part for having condoned this situation for such a long time (most of us have been guilty of working for these p.o.p. publications at some period in our careers). Fortunately the Cartoonists Guild has alerted artists to the evil practices of these magazines and in recent years has succeeded, under its Code of Ethics, in converting some p.o.p. markets into those paying on acceptance.

P.o.p. at its worst can be a trap. You think you are making a sale but in the end the register rings up "no sale." The editor may keep your cartoon as long as he wishes before printing it; this has worked out, in some cases, to as long as three years. Some of these "purchases"

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never reach the printed page. The editor may lose them, bury them under more recent contributions, or tire of them. He may be replaced by a new editor who is not tuned in on the same humor wavelength of his predecessor. Or the magazine may go out of business. Return of drawings can be requested but by this time the cartoon may have lost its timeliness or have already been done elsewhere.

In contrast, a few specific examples concerning publications which had paid *on acceptance:* When the original *Look Magazine* folded, it had a bank of unpublished cartoons. It graciously returned them to the cartoonists with permission for resale to other magazines. The cartoonist who was able to do so, naturally ended up with a double fee for his work. In 1961, when the *Saturday Evening Post* converted to a new format complete with new staff, it was stuck with many paid-for but unused panels. Since these cartoons did not reflect the new humor the revived *Post* was aiming at, its editors valiantly struggled with the cartoon captions trying desperately to convert them into "now" jokes. I don't know how well they succeeded, but I do know that the artists had long since wended their way to the bank (with laughter, of course) to deposit their S.E.P. checks.

From a Canadian artist, "In your Cartoonists and Gag Writers Handbook, *and* Drawing and Selling Cartoons *you write about submitting spot illustrations on speculation but I don't think you mention the preferred size of spots or the format for submission. How much reduction from the originals? Is there a maximum size for originals or is this left to the artist's judgement? How do I present these spots? Do I mount several on one piece of paper, or only one per piece?"*

The New Yorker is a good example of a market buying spots on speculation. The spots do not illustrate specific copy except for the ones which in a general way illumine the department headings. The small drawings are shown in the magazine in various shapes and proportions. Size may vary from a one-inch square heading or a two-inch wide column-closer, to a seven-inch shallow front-of-the-book panel. For those who carefully plan their spot drawings, such as artists who do scratchboard or other designed and decorative work, it is no trick to draw and present their work on same-size paper.

However, there are cartoonists who doodle many spots on one large sheet of paper and scissor out the best of these for submission. Others may tear likely subjects out of sketch books ending up with a collection of small drawings of odd sizes and shapes often done on thin, fragile paper. For efficient mailing and easier handling by both editor and artist, these drawings should be mounted on standard-size paper — 20 lb. typing sheets 8½ x 11 or smaller. Light gray or black paper also make good mounts and show off the spots to good advantage. It is preferable to present the drawing individually, one to each sheet. Obviously, with doodled drawings and sketch book material there can be no set size or maximum size. Whether submitting planned spots or doodles-sketches, be sure the drawings will withstand — in some cases — much reduction. Strong outlines and the use of solid blacks spell clearness in tiny reproductions.

A comic artist from Wayne, Penna. wants to submit work to syndicates and asks, "What size shall I make the originals?"

Reproduced by courtesy of WRITER'S DIGEST magazine.

Set sizes for originals are not that important. Milton Caniff once told me that for Sunday pages his originals measured 17″ x 23″ and dailies 6⅞″ x 21⅝″. That was *his* thing, based on his style of complicated, adventure-strip drawing. The best size is the one most comfortable for the individual artist. Proportion is the keynote. For example, single-panels are usually square. For daily strips and Sunday features, note reproductions in the papers and enlarge them to an area suitable to your own way of working. For easier mailing you may want to photostat a series of comics down to approximate newspaper-printed size.

I say "approximate" because sizes of comics vary considerably among various newspapers. In some papers, single-panels are reduced to almost postage-stamp size and strips have been continuously shrinking from their original across-the-page format to the tiniest of reproductions. A good note here is that newspapers by employing smaller sizes can use more comics. The bad note is that it depletes the impact of the strip, especially the semi-realistic feature with its wordy balloons and its fine, intricate drawing. To offset this super-reduction, I notice that some comic artists have enlarged their balloon lettering, simplified drawing, shortened dialogue, strengthened ink outlines, and used fewer boxes.

Yes, there has been reaction to shrunken comics from the Newspaper Comics Council and the readers. A poll conducted by the *Cincinnati Enquirer* among its readers caused the paper to enlarge its comics size by seven percent for easier readability. Then there were the Westchester-Rockland newspapers which drastically reduced the size of their comics during a paper shortage. As a result of a deluge of readers' letters, the strips were restored to good size when the paper crisis was over.

A Washington state cartoonist asks, "What are the chances of a beginner breaking into children's story writing for magazine and book publishers' markets? I have a story circling around a few magazine markets but haven't had any success so far. Which are easier to sell — magazines or book publishers?"

Nothing is easy. However, there seem to be more childrens' book publishers than magazines aimed at children. For those who do magazine cartoons and get paid just once for them, the book field is especially enticing since royalties are paid and checks may come in for a long time. Cartoonists like William Steig and, of course, Dr. Seuss (who once did panels for *Judge* and *Life)* have adapted their talents nicely in the production of books for children. The field is wide open (newcomers too!). It all depends on the quality of the work.

A query from a Danbury, Conn. reader, "Is there a career for a caricature specialist?"

Reproduced by courtesy of WRITER'S DIGEST magazine.

There are very few spots open for steady work in caricature such as that produced by Al Hirschfeld whose theatrical drawings have embellished the *Sunday Times* for many decades. More caricatures have been used recently on news magazine and record covers, posters, and as article illustrations — all freelance. At times, a syndicate will pick up a caricature feature. And local newspapers may have an opening for this kind of work. The best bet for some is to include a few examples of these comic exaggerations in the overall portfolio and consider it a part-time thing. Another side of caricature is the production of these funny faces at parties, receptions, dinners and meetings. Those quick on the draw can make a fast buck in these areas.

Many artists engage in caricature just for fun, drawing and quartering their friends and relatives at random. These include well-known show people and writers. Enrico Caruso and Xavier Cugat did fine caricatures. A few years ago, violinist Yehudi Menuhin promised his wife he would take a year off from his arduous concert tours and intensive traveling — when he reached sixty. And how will he amuse himself while on his sabbatical? "I want to try caricature," he said. "I can usually see in people the little things that are ridiculous in their nature. Most of my life has been exacting, scheduled years in advance, with no time to reflect. Now with some free space, I have an expanse of canvas and I will indulge myself."

A Denver, Col. cartoonist writes that he needs gag men, but hesitates to contact idea people listed in The Gag Re-Cap Directory *and other sources, fearing that he'll be overwhelmed with slush. "How can I avoid this?" he asks.*

No way, unless he creates all his own ideas — and even these may be slushy. Gag collaboration comes mostly through "the lists". In an alternate system, the writer contacts an artist via the cartoonist's magazine or syndicate. The advantage in this approach is that the gag person usually sends along a sampling of wares, and the cartoonist may then judge the writer's skills and subsequent chances for successful collaboration. (Of course, a sampling may also be culled from those on the lists). The ideal situation is to have a friend just around the corner who is a genius at gag writing and drops his entire output into your lap. Very rare. Just as cartoonists dish it out — flooding editors with material — so must they be prepared to "take it" if they want writers.

The cartoonist is like a one-man band. He draws, sells, mails, keeps books, bills, files — and edits. Haha, it's all part of this fun game! Many cartoonists don't mind being swamped with material; like magazine editors, they feel that they may unearth a few nuggets. And a-cartoonist with an editor's knack and a knowledge of the markets will find good ones. Lists of gag writers usually include fine credits — where they've sold, etc. — but even this is no clue. Their freshest work may first go to the established, selling artists who pocket the best pay; the unknowns get the leftovers. Nevertheless, judgement of humor is such a personal quality that even among the pickings some good gags may be found. ●

Reproduced by courtesy of WRITER'S DIGEST magazine.

COMICANA

The Absolutely Fascinating Science of COMICANA by

Mort Walker

Chapter 2

STEREOTYPES

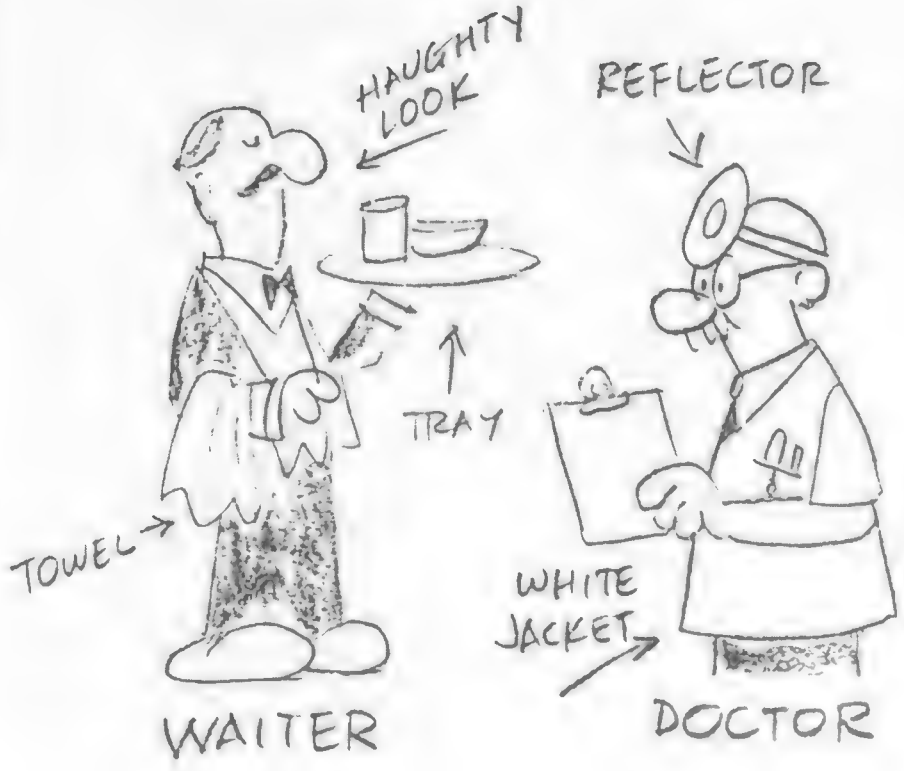
Clothing has a way of identifying people. Adam was the first to recognize this. It's easy to tell a cop by his uniform and a housewife by her apron but what do we do with other professions and categories of people? In comics we need instant identification, so we came up with stereotypes. Even if the dress code isn't strictly adhered to in real life, comic characters know how to behave themselves!

CONGRESS

FATHER TIME

NEW YEAR

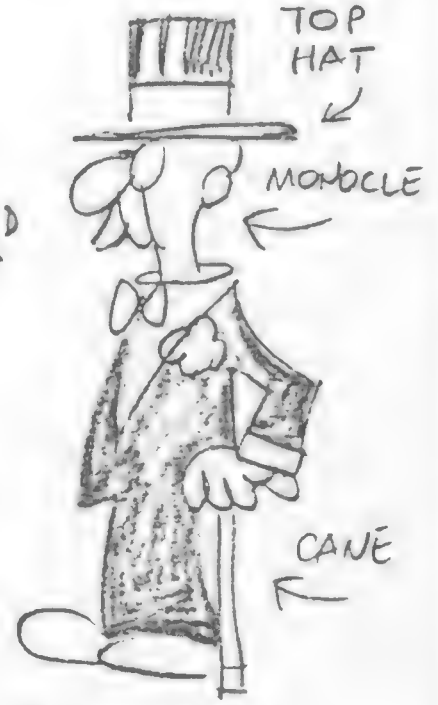
JUST A FEW OF THE MANY UNIVERSALLY RECOGNIZED SYMBOLS


HAUGHTY LOOK
REFLECTOR
TRAY
TOWEL
WHITE JACKET
WAITER
DOCTOR

BIG BRIMMED HAT
COVERALLS
CLOD HOPPERS
FARMER

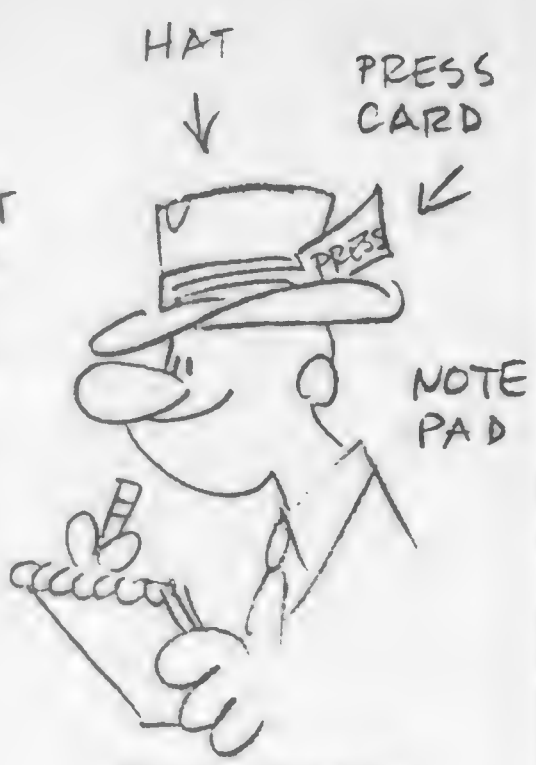
STRIPED SUIT
NUMBER
7523
BALL + CHAIN
SLEDGE HAMMER
CONVICT

CAP
MASK
STRIPED SHIRT
LOOT
GUN
ROBBER


TOP HAT
MONOCLE
CANE
RICH MAN

TRAMP

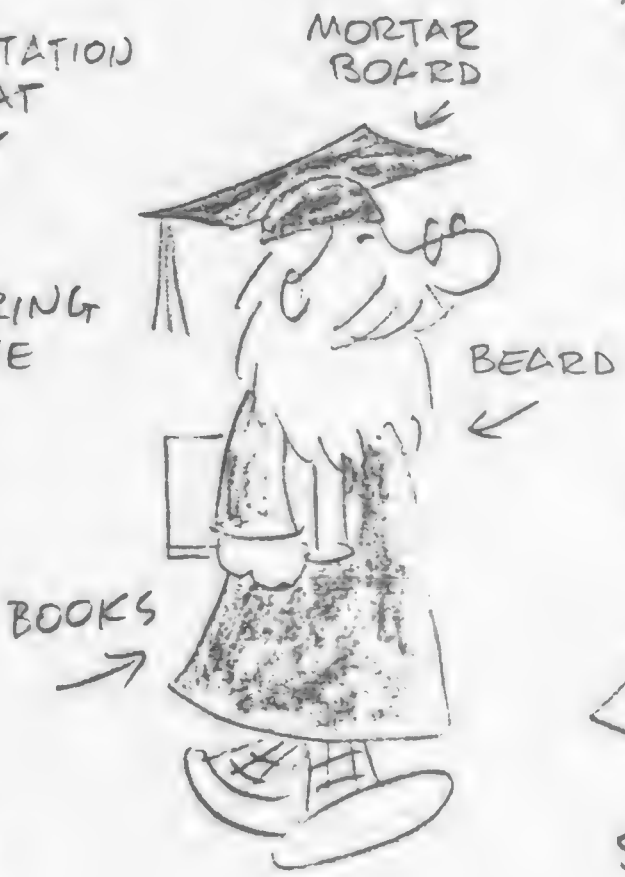
BANKER



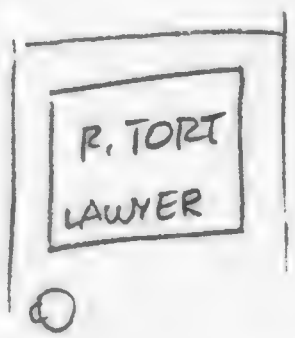
REPORTER

WHEN STEREOTYPES AREN'T AVAILABLE, YOU MAY RESORT TO:

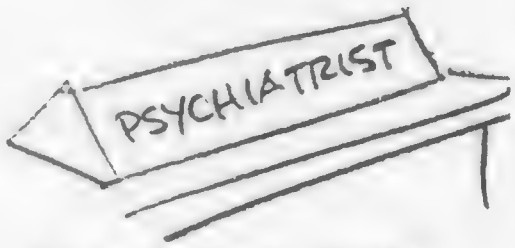
SENATOR



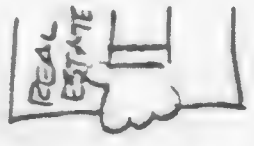
PROFESSOR



SIGNS ON DOOR



SIGNS ON DESK



SIGNS HELD IN HAND ETC.

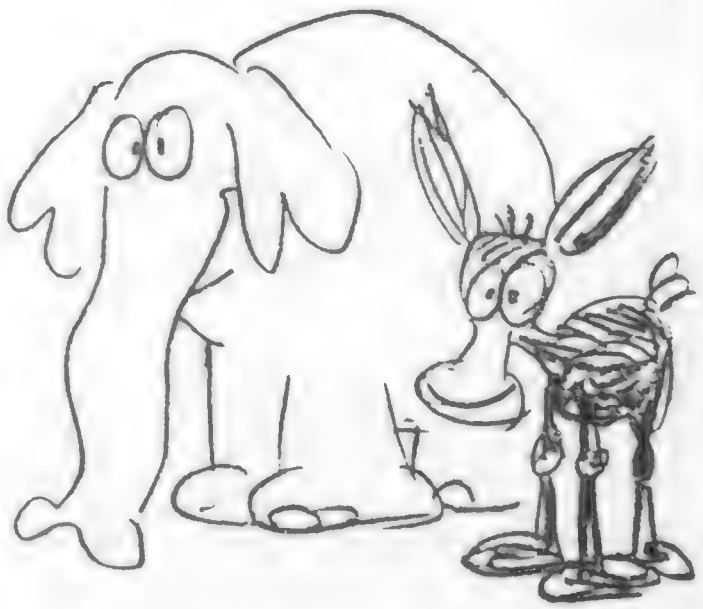
GRIM REAPER

UNCLE SAM

JOHN BULL

ATOM BOMB

MARS



GOP DEMOCRATS

POPEYE
On His 50th Birthday

MUSEUM OF CARTOON ART

Activities, Exhibits, & Events

Recent Events

A wonderful time was had by all at the Museum's fund-raising Open House. Pete Wells and his Dixieland Band kept things rolling while visitors enjoyed Museum Exhibits, films, tower tours, drinks and goodies, and even a visit from Popeye. Many of the cartoonists attending pitched in and drew caricatures of guests and of each other.

Bob Gustafson sketches a young visitor

Dinner Dance

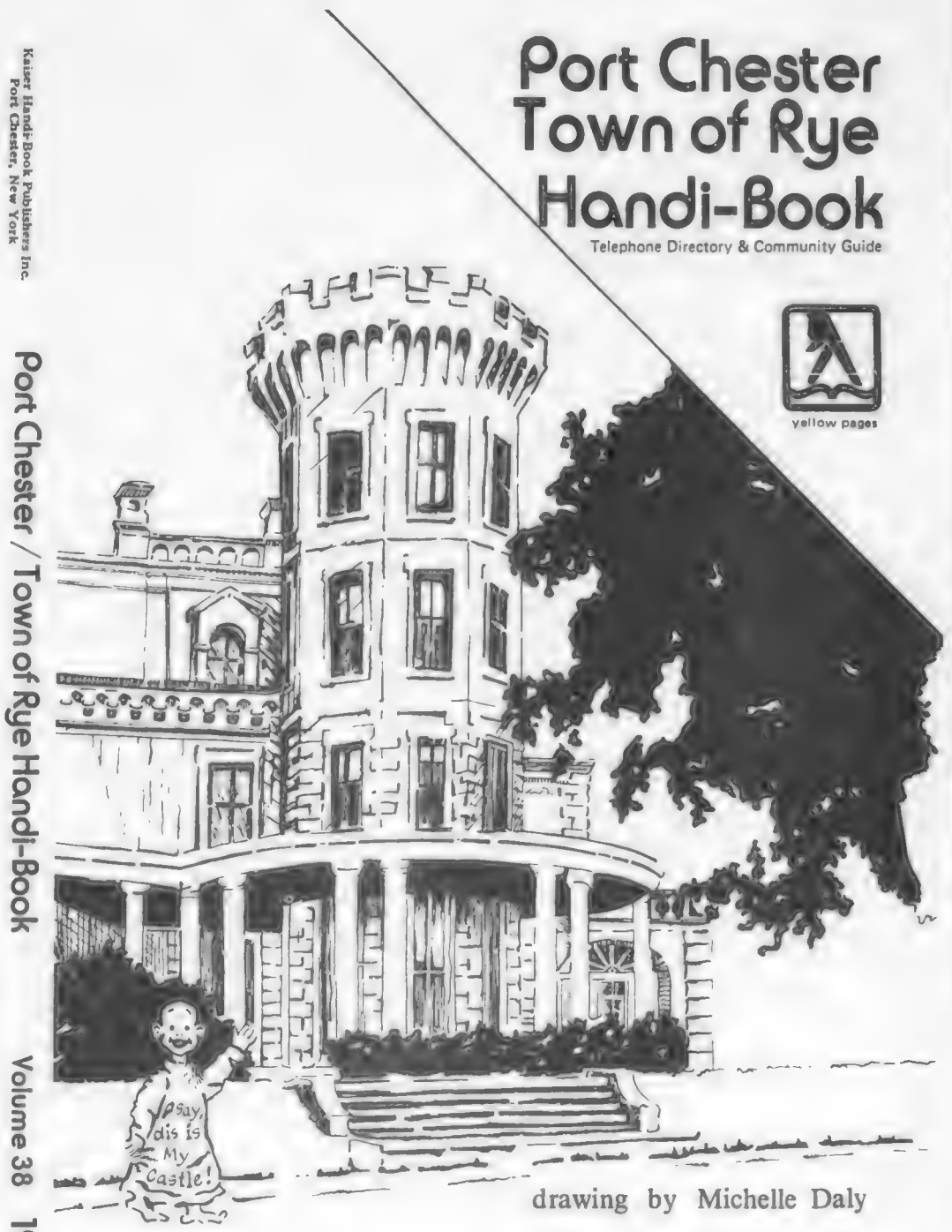
The annual gala at the Museum of Cartoon Art will be held on Saturday, November 17, 7-12PM.

The dance, honoring Popeye's 50th birthday, will be the third anniversary of this glamorous and festive event. There will be gourmet food, an open bar, gifts, entertainment, free parking and famous cartoonists sketching.

The castle will be transformed into the glittering social setting it enjoyed in its heyday before the turn of the century when it was the center of social and political life of the area. Dress is optional but black tie is suggested.

Tickets are $75 each, $125 a couple, and reserved tables of ten $600. This is the annual fund raising event which makes it possible for the Museum to operate. This is your chance to contribute and have a good time doing it. If you can't come, you are invited to contribute anyway to this worthwhile project which benefits cartoonists and the profession in general. Corporate donations are encouraged. All donations and tickets are fully tax deductible. Make checks out to the Museum of Cartoon Art, Comly Ave., Port Chester, N.Y. 10573. All donations will be matched dollar for dollar by the National Parks Service to pay for the restoration of the castle.

Remember, the Museum not only exhibits prime examples of all kinds of cartoon art, it serves as an archive for over 50,000 original drawings, sends out exhibits, has exchange programs with foreign museums such as the Louvre, publishes books, maintains a library and research center, teaches courses in cartooning, presents monthly speakers, produces TV shows, runs an animated cartoon theater, provides meeting space for professional groups, has a gift shop and mail order service and many other functions and services valuable to the profession. It has also taken on the responsibility of restoring and maintaining the historic Ward Castle which has been designated a national landmark. The Museum needs and deserves your support.



drawing by Michelle Daly

Museum of Cartoon Art - Ward's Castle Comly Ave., Port Chester, N.Y.

Publicity

The Museum of Cartoon Art has recently received some well-deserved media coverage, including spots on Channel 7 Eyewitness News 6 o'clock Report, on Channel 8 in New Haven, and on Channel 3 in Hartford. Also 'Yankee' Magazine prominently covered the Museum with a double-page spread in their "Guide to N.Y. State". 'Spotlight' magazine gave us a cover story and the Port Chester Phone Book (1979) features a drawing of the Museum with the Yellow Kid on our steps, on their cover.

Traveling Exhibits

The Museum's highly acclaimed traveling exhibit of original cartoon art has made recent stops at the University of Massachusetts, The University of Delaware, New England Society of Newspaper Editors meeting in Sturbridge Village, and The Kirkland Arts Center.

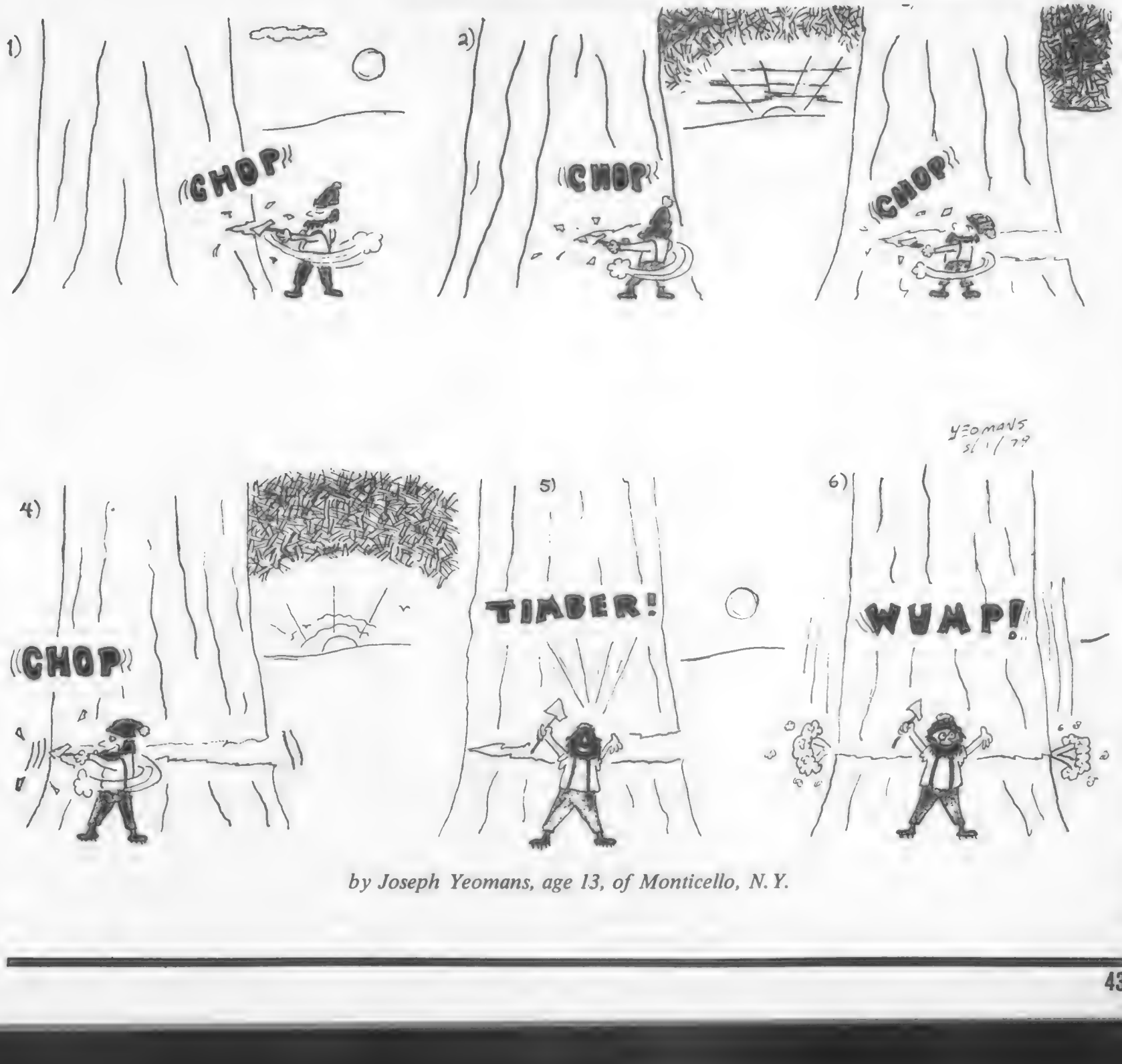
The Museum's Bicentennial Exhibit, "The Story of America in Cartoons" is still in demand throughout Connecticut. A state-funded organization, Art Resources of Connecticut, located in New Haven, handles arrangements for this show.

A Few Winners from the 2nd Annual Children's Cartoon Contest

by Aaron Osborne, age 16, of New Rochelle, N.Y.

The Museum of Cartoon Art's second annual Children's Cartoon Contest was once again a smashing success. Thousands of entries poured into the Museum, with the winners and runners up mounted in the Hall of Fame for the month of June. This annual event has already become one of the most delightful and anticipated happenings on the Museum's calendar.

Mort Walker with some of the winners in the Children's Cartoon Contest



by Joseph Yeomans, age 13, of Monticello, N.Y.

Exhibits

Frederick Burr Opper is being honored with a one man show in the Museum's Hall of Fame. Opper, a pioneer of the comic strip and immeasurable giant of that artform began his career as an illustrator for humor magazines before the turn of the century and was also an accomplished editorial cartoonist. He is best known for his comic strip creations, including "And Her Name was Maude", "Alphonse and Gaston", and of course the immortal "Happy Hooligan".

An exhibit of Advertising Art in the Sunday Funnies recently closed at the Museum. Dozens of well known cartoonists were featured, such as Rube Goldberg, Milton Caniff, Noel Sickles, Dik Browne, Stan Drake, Paul Fung, Creig Flessel, Red Wexler, Dudley Fisher, and many others.

The Gus Turbeville collection of original cartoon art has been making a tour of the midwest this year. It was shown at Southwest Missouri State University in April. Gus gave a total of seven lectures at the campus and moderated a panel of two cartoonists (Tom Englehardt of the St. Louis Post-Dispatch and Chester Commodore of the Chicago Defender), three professors and a local artist (Garry Durnell, co-founder of the International Cartoon Society). It filled the auditorium.

The exhibit was also on display in Central Wesleyan College in Central, South Carolina and Northland College in Ashland, Wisconsin. Gus Turbeville has recently been appointed President of William Penn College in Oskaloosa, Iowa, where the exhibit will be on constant view.

Weird World drawing by John Buscema

The Best Editorial Cartoons of 1978 — an exhibit compiled by the Association of American Editorial Cartoonists was held over by popular demand through June. The show, which featured original cartoons by the top political cartoonists of the U.S. and Canada is currently being remounted as a traveling exhibit. Parties interested in renting the exhibit should contact Jerry Robinson, President of the A.A.E.C.

The original paintings from Weird World, Marvel Comics unusual new publication, were on display in the newly opened exhibit room on the second floor of the Museum. Artwork from this immensely successful magazine is a collaborative effort by John Buscema, Rudy Nebres, and Peter Ledger. Rick Marschall, Marvel Comics Special Projects Editor, provided the artwork for the show.

POPEYE CELEBRATES 50

The Museum will pitch in to help Popeye celebrate his 50th birthday with a retrospective of his life in the comics. The exhibit will include original comic strips and comic books by all of the artists who have worked on Popeye from Segar to Sagendorf. Also featured will be animated films of classic Popeye adventures from the Old Fleischer Studios. The show will run thru November.

Celebrity Cartoonists

Photo by Howard Siegel

Sunday — June 3 — *Al Scaduto* and *Sy Barry*

Al Scaduto — cartoonist who does the artwork for "They'll Do It Every Time," long-time, ever-popular syndicated comic panel which appears in newspapers throughout the world.

Sy Barry — artist who does artwork for the popular newspaper comic strip, "The Phantom."

Sunday — May 6 — *John Belfi,* cartoonist illustrator, worked on comic strips such as "Tarzan," "The Saint," "Straight Arrow" and others, also active in comic books, "Captain Marvel," "Blackhawk," Green Lantern. Additional work as an editorial cartoonist, magazine cartoonist and advertising artist. Instructs at the Joe Kubert School of Cartooning in New Jersey.

Photo by Mort Walker

Upcoming Celebrity Cartoonists

Sunday — Sept. 2 — *Bob Weber* — Magazine cartoonist for a number of years — created "Moose" in 1965-syndicated comic strip in 200 (plus) newspapers by King Features.

Sunday — Oct. 7 — *Chon Day* — Popular Magazine Cartoonist for over 40 years — created panel feature "Brother Sebastian" for Look Magazine, New Yorker cartoonist for many years.

Sunday — Nov. 4 — *Joe Farris* — Magazine cartoonist-illustrator-painter-advertising artist — work appears in all major magazines including New Yorker and Playboy.

Sunday — Dec. 2 — *Chris Browne, Bob London, Ralph Reese, Randy Enos,* and *Bob Priese* — a group of younger new-generation cartoonists whose work appears in the National Lampoon, Playboy, and many other magazines.

Sunday — January 6 — John Canemaker — Animation authority-Author-Lecturer.

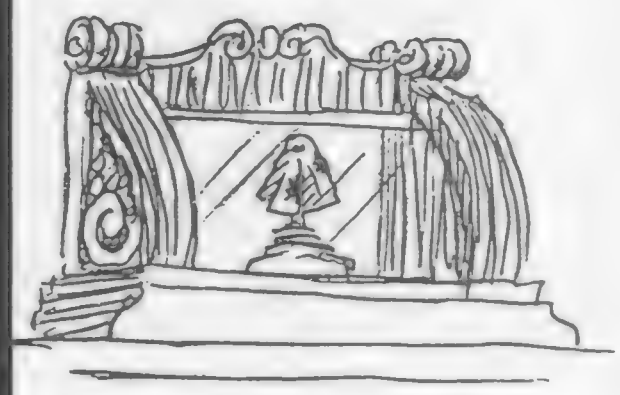
Sunday — February 3 — Dick Ayers — Comic book artist and Illustrator.

AND

Henry Boltinoff — well-known magazine cartoonist for many years. Also, creates Daily Panel "Stoker the Broker" and draws comic strip "Nubbin ."

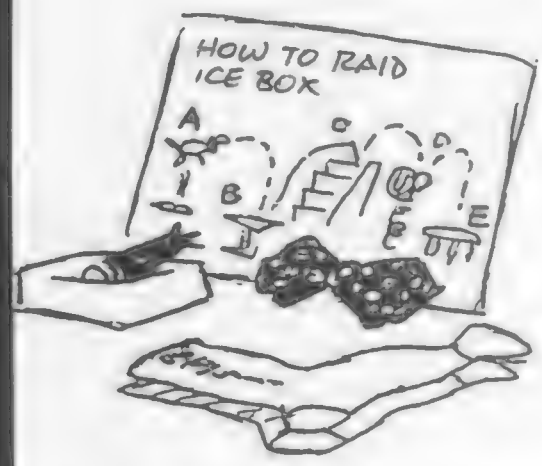
SOME DISPLAYS WE HAVE PLANNED FOR THE MUSEUM (MAYBE)

By Jerry Dumas

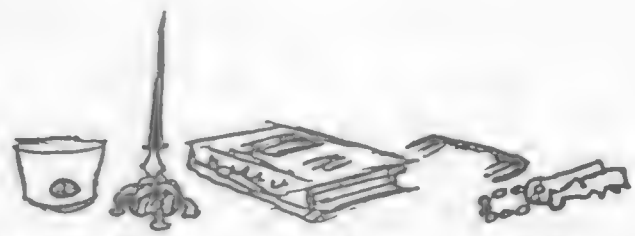


Thomas Nast's pen wiper. (This exhibit is being held up until we authenticate whether this is Nast's actual pen wiper or his shoeshine rag)

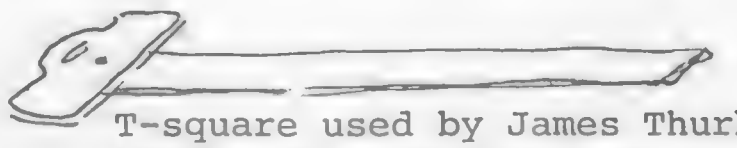
Ralston B. Hummerstone, the first person to ever ask a comic artist, "How far ahead do you work?"



Rube Goldberg memorabilia found left behind after a weekend at Harry Hershfield's

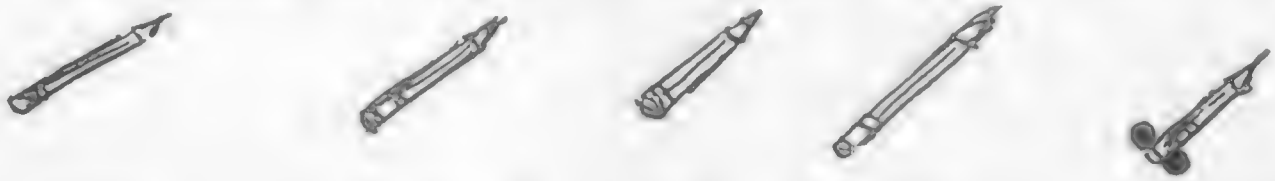


Items from our time capsule: A Bud Fisher martini.(The gin has evaporated but the olive is in fair shape) Charles Dana Gibson's pen. Walt Kelly's deep south thesaurus. Jimmy Hatlo's comb. Daumier's car keys. (This also needs authentication)

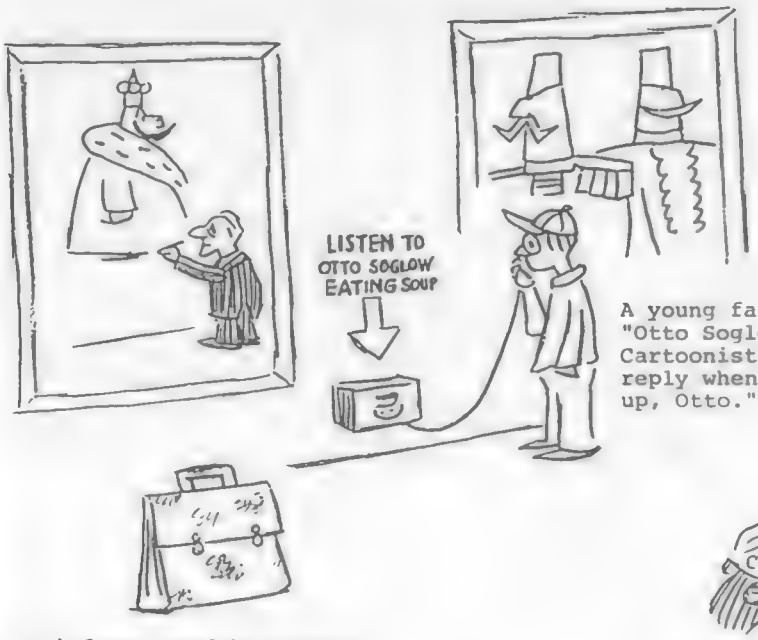


T-square used by James Thurber to reach bottle of scotch hidden on top shelf.

An interesting display of equipment used by leading cartoonists.



F. Opper Ding Darling Al Capp Peter Arno Walt Disney



A young fan listens to sounds of "Otto Soglow Night" at the National Cartoonists Society and to Otto's reply when someone yelled, "Stand up, Otto."

Briefcase used by George Wolfe to make his 2,000th round of the Wednesday cartoon editors' market. Gravy stains from Pen & Pencil lunches.

A showcase containing historic cartooning working clothes.

Portrait of famed sports cartoonist, Willard Mullin, demonstrating that he knows what he draws about.

Closets of famous cartoonists. This one is from Charles Schulz's first studio in Minneapolis.

Cash Donations

This year's cash donations have included large contributions from: Pepsico, Joseph Patterson Foundation, Reader's Digest, The Newspaper Comics Council, Peabody International, Toni Mendez, Irma Goldberg, Herb Slapo. The following cartoonists have sold originals and have donated the proceeds to the Museum: Henry Martin, Dik Browne, Mort Walker, John Fischetti, Frank Johnson and Hal Foster.

Just a reminder to all you professionals: the sale of your art work and donation of the proceeds to the Museum is mutually beneficial in that these contributions are tax deductible for you, and also aid in establishing legitimate market values for your work, which is important for later tax consideration on your estate. This is not to mention the necessity of supporting an institution dedicated to immortalizing you and your profession.

Acquisitions

Creig Flessel donated some "Smitty" originals by Walter Berndt, a Warren King Editorial Cartoon, a "Mark Trail" Sunday page by Ed Dodd, and a "Clarence" Sunday page by Frank Fogarty.

Kay Kelley donated a copy of her new book, "Bette Banana Sings the Blues, Banana Style".

Will Eisner donated the original drawing he did of the Spirit especially for the National Cartoonists Society portfolio.

Henry Martin donated 16 original gag cartoons by assorted magazine artists. Also he gave another dozen of his own magazine cartoons plus a Disney cel and 10 copies of his book, "Good News-Bad News".

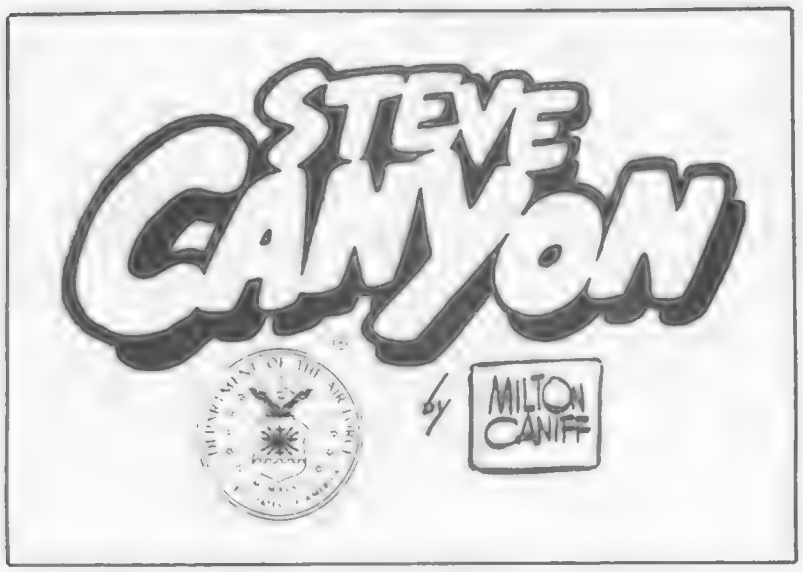
Shirley Glubok donated a copy of her new book, "The Art of the Comic Strip" (which was largely researched at our library).

Reg Manning donated a dozen original editorial cartoons by himself and a reproduction of the cartoon that won him a Pulitzer Prize.

Henry Arnold donated 5 original cartoons by himself, including "Jumble", "Ching Chow", "This Man's Army", and two magazine cartoons.

Mrs. Ethel Scherman donated three original "Hubert" panels by Dick Wingert.

Also Al Wiseman donated 'a box of books'.



Over the years there have been a number of conjectures as to how Milton Caniff has been able to *anticipate,* in his 'Steve Canyon' strip, many developments such as the Snorkel submarine, bouncing radio and TV waves off airborne aircraft, Russian pre-fabs of submarines which were then carried to warm-water ports, etc. We were reminded of this last December 21st when he began a continuity which involved the shooting down of faltering space vehicles so they wouldn't land in sensitive places, as the Soviet sputnik did in Canada a while back. And we thought our readers would be interested in how an idea such as this gets started in Milt's mind, and in how he follows it up.

Some time before he began this story, Caniff read a newspaper item headlined,

Photos by Major Ralph Williams

Lt. Col. Alan Shoemaker demonstrates various possibilities to Milt Caniff, on a huge map in the Air Force Information Office.

12
21
Satellite plunges harmlessly into Atlantic
HMM! LUCKY IT DIDN'T FALL INTO THE BACKYARD OF THE KREMLIN, OR--
STEVE, YOU MAY HAVE MISSED THIS!
MILTON CANIFF
YOU JUST OUTLINED YOUR NEXT ASSIGNMENT!!

'Satellite plunges harmlessly into Atlantic'. The article went on to say that 'Pegasus 1, a dead 23,000 pound satellite, slammed into the Earth's atmosphere late Saturday night and crashed harmlessly into the Atlantic Ocean off the coast of Angola, the National Aeronautic and Space Agency announced. The spacecraft, resembling a giant dragon fly in orbit with wing-like panels 96 feet wide, had been expected to slip into the atmosphere and burn across a trajectory on either side of the equator. That area includes the Southern portion of the United States, and portions of Latin America, Africa and Asia.'

Reading this story finally resulted in Caniff's reassigning Steve Canyon to the U.S.A.F. Intelligence Service, and ordering him to report to a secret unit assigned to intercept falling satellites to make certain that none of them dropped in the Kremlin's backyard. To cover the operation, this unit has been set up in a remote desert test facility, posing as a unit attempting to capture the *Jet Altitude Record,* now held by the Russians. Steve informs the group that another of our satellites is now faltering, and that the unit's real mission will be to pick up the falling satellite, and if it fails to self-destruct, to shoot it down at precisely the right moment, and to force it to drop into a nice, friendly ocean instead of Russia.

We asked Milt how he determines that he won't be revealing any classified information, when he starts a story such as this, and he invited us to sit in on a simulated run-through of the type of procedure he usually follows. Caniff and your editor met in the office of Lt. Col. Alan M. Shoemaker, the Chief of the New York Office of Information of the Air Force one morning this past March.

Here's what Milt had to say: "If I were getting ready to do a story such as this, I'd go to Lt. Col. Shoemaker and say, 'Can this be done —?'

12
23
AT THE U.S. AIR FORCE MUSEUM IN DAYTON, OHIO
A GROUP OF 'TOURISTS' FROM ALL OVER THE WORLD IS BEING SHOWN THE EXHIBITS.... THEIR GUIDE IS STEVE CANYON....
THIS WILL SEEM VERY CLOAK AND DAGGER
BUT SINCE THE RED INFILTRATION SCARE IN THE C.I.A., DIOGENES WOULD HAVE TO TAKE A LIE DETECTOR TEST
YOU ARE ALL KEY PERSONS IN YOUR U.S.A.F. INTELLIGENCE POSTS, SO YOU NEED TO KNOW—BUT FOR YOUR EARS ONLY!
UNDER COVER OF AN ALTITUDE RECORD TRY, WE'LL ATTEMPT TO SHOOT DOWN ANY STRAY U.S. SATELLITE WHICH JUST MIGHT LAND INSIDE SOVIET TERRITORY
IF THE REDS HAVE THE SAME PLAN-AND TWO OF OUR FIGHTERS MEET HEAD-ON, ONE ON ONE IN OUTER NOWHERE...
-THEN IT WILL BE NICE TO HAVE KNOWN YOU!
MILTON CANIFF

Staff Sgt. Roger Lyons, Milton Caniff, Capt. Julie Lepore Kelly, and Lt. Col. Shoemaker look over a file of uniforms.

Staff Sgt. Roger Lyons, Caniff, Lt. Col. Shoemaker.

Lt. Col. Shoemaker points out an insignia.

If there was an actual bird up there, and I asked him a *direct* question, I'd be putting him in a position of lying, or not lying, to me, and I wouldn't do that. I wouldn't need to ask him directly — he would be able to subtly communicate the idea to me that something like this was actually going on, without telling me. Then I'd lay off. You've got to ask somebody *without* asking them. This is an old ploy that I learned a long time ago. I watch the guy's face and if he suddenly gets tight under the collar, then I know it's time to quit my idea and go to lunch. It's much easier to do it that way, because if you do anything you know about, you're bound to get somebody in trouble — not yourself. No one's going to court martial me. You *sense* when something's out of order.

"If it develops, after the preliminary skirmish I've just mentioned, that I'm safe in going ahead, Alan would undoubtedly take me to the huge world map in his office and show me about where the bird, and where the secret unit would have to be located, to make my story feasible. As your readers will see, in some of the photos that were taken the day we met in Lt. Col. Shoemaker's office, he would probably demonstrate with the use of some of the airplane models in his office. I might say that my strip aircraft is fictitious — I took an actual one and deliberately disguised it — put two tails on it instead of one, such as I generally do in cases like this. As you know, the Air Force gives me all the help I need — their photos of planes, uniforms, insignias, and their advice, are invaluable."

GUSTAFSON

BOB GUSTAFSON, who has had a long career in magazine cartooning, comic books, and syndicated comic strips, is also enjoying the immediate reaction he's getting these days from local readers of his editorial cartoons in the Ridgefield, Connecticut Press. Recently we talked with Bob about his career.

Q: In the early 1950's when Russ Westover, the creator of 'Tillie The Toiler', began to fall behind in his schedule, three or four cartoonists were given a chance to compete for the job of carrying on the strip, and fortunately for you, Bob, King Features liked your samples. How long did you do the feature?

A: I drew Tillie daily and Sunday for eight years. I thought my work on the strip had really improved it, but I finally decided that it wasn't going anywhere, and they didn't seem to push it, so I finally left. After that I went into freelance and did a lot of cartoons for 'Good Housekeeping', 'The Saturday Evening Post', etc., and I had a feature in 'Good Housekeeping' called 'Kid Stuff'.

Q: How did you happen to get together with Mort Walker in producing ideas for 'Beetle Bailey', 'Hi & Lois', and 'Boner's Ark'?

A: I'd been doing Mort's 'Beetle Bailey' comic books, and in fact won a couple of national awards for my writing of those. But comic books went into a decline at that time and I had to turn elsewhere. Fortunately Mort offered me a chance to write comic strip gags for him, and I've been doing that ever since, along with doing promotion for his strips, helping with the fan mail, and so on.

Q: Some of our readers may not be aware of how you, and others, work with Mort on the weekly batch of ideas. Would you say something about that?

A: Every Monday morning about 11, Jerry Dumas, Bud Jones and I meet with Mort in his studio. Mort will have done 20 gag ideas — each roughed out on a separate sheet of paper. I do a batch of ideas, as do Jerry and Bud. All in all there may be as many as 70 gag ideas for the Monday morning meeting to consider. We look over these sketches and make sure that everyone understands each gag, with the originator of a particular gag supplying any explanation that may be necessary. Then we vote. On the back of each rough, each of us indicates the degree of his enthusiasm by marking a '1' for a topnotch gag, or a '2' if he doesn't think it's quite up-to-par. Gags that don't make the grade are added to Mort's huge file, with the possibility that they may be made usable at some later time.

Tillie The Toiler

I'M SO EXCITED! MOM IS PLANNING A BIG CHURCH WEDDING FOR MAC AND ME!
© 1959, King Features Syndicate, Inc., World rights reserved.
THAT'S FUNNY! I HAD THE IMPRESSION MAC WAS GOING TO STEAL YOU AWAY AND ELOPE!

In this connection I think every young person who wants to become a cartoonist should pay attention to bouncing his ideas on somebody else. And that doesn't just apply to cartooning, but also to writing themes in English, or to any kind of a project. Get a second opinion! When you write a comic strip, you have to appeal to the greatest

Courtesy The Ridgefield Press

number of people, and being a good editor is very, very important. One of the reasons for Mort's success is that he's such a good editor of the gags. He knows how to tear a gag down and to see what makes it tick. By the way, the stronger a comic strip character is, the easier it is to write gags for that character.

Q: I know you have some interesting additional ideas about the business, Bob.

A: Cartoonists never stop learning — they're always observing. One way to learn is by seeing what everybody else does. You have to take the best from everybody — ideas, for instance, on how one person might draw this, how another one draws that, and so on. I think all creativity is a product of things that you have picked up somewhere else.

As for gag ideas, I may sit down and look at old proofs to start the ball rolling, or perhaps when I'm not sleepy at night, I may lie awake thinking up situations. You start with a situation — Hi is out in the yard working, he wants to go and play golf, and I try to figure out what will happen after that. I just start writing — or I may do a variation on a gag that's already been done. I have a lot of gags in my subconscious mind.

Lots of times when I'm doing a gag, I'll be looking through a magazine and maybe I'll run into the same gag. Then I figure that I had seen it at some previous time, it had stuck in my mind, I'd forgotten it, and then found myself coming up with it a second time!

Q: You mentioned getting a kick out of having people come up to you on the street the day after you've done a cartoon, and giving you their reaction to it. I think it's certainly true that a cartoonist gets more public reaction when he's doing local cartoons such as yours for The Ridgefield Press, than he does from his more widely seen syndicated cartoons. Are there any red hot issues in a small town such as Ridgefield?

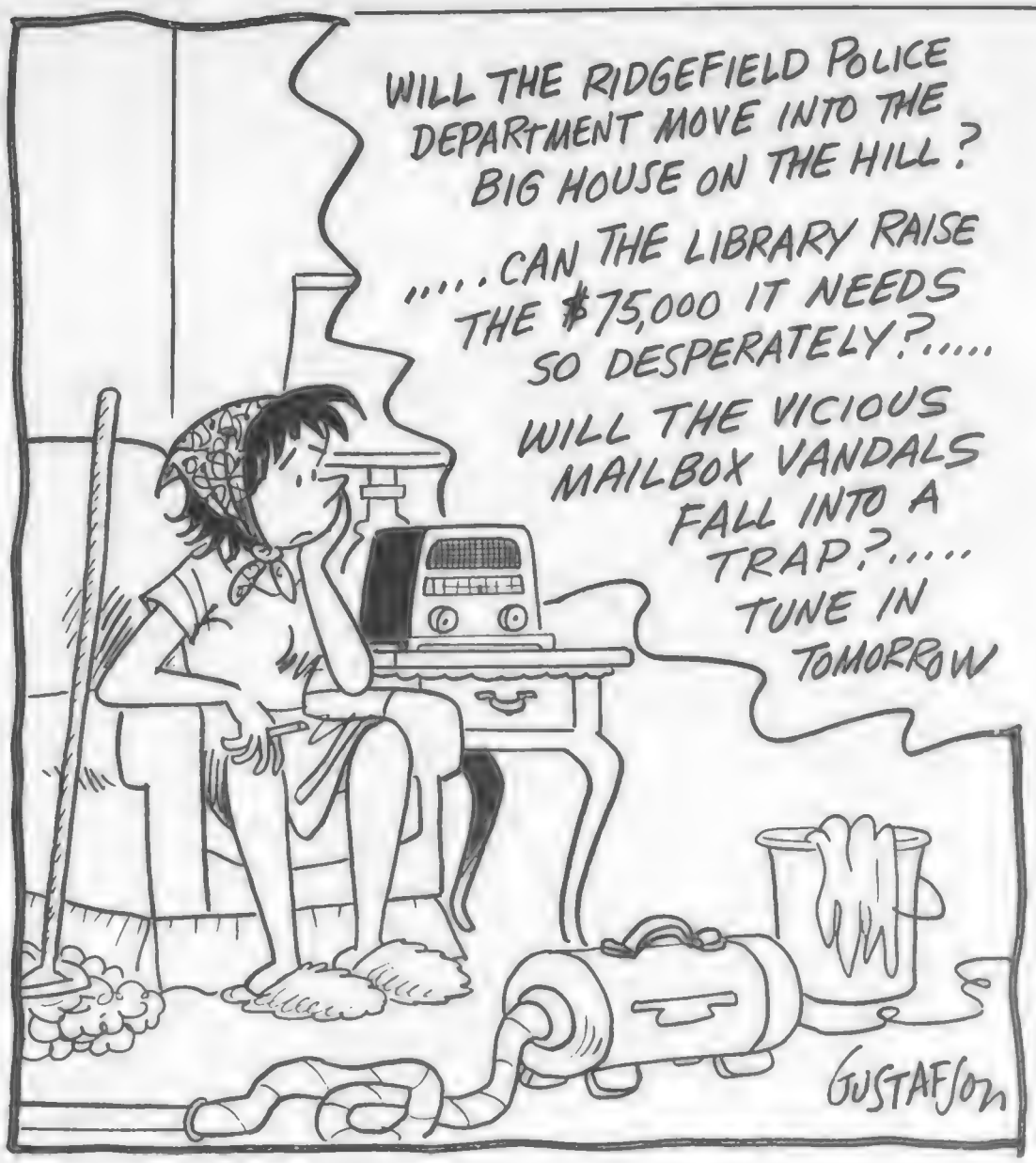
A: I'll say! Recently they found that they had a satanic cult on their hands — these people were running around in black robes, assaulting policemen and committing various other kinds of mayhem. It seems they had the weird idea of worshiping the devil!

Another occasion that called for a cartoon occurred when a gas station was being built. Some huge old trees were in such a position as to block free and easy access to the proposed station and obviously environmentalists didn't want them cut down. I drew a cartoon showing a couple of giant trees like the redwoods in California, with a big opening having been cut so that people could drive *through* the trees. Shell Oil, incidentally wanted to buy that cartoon.

Speaking of companies wanting to buy cartoons, I once drew a gag cartoon showing a desert scene with an Arab on a camel coming upon a shopping cart in the middle of the desert. We've all passed one of these carts in some very unlikely place and wondered how it got there, and First National supermarkets wanted that one.

Cutting Into The Food Budget

Courtesy The Ridgefield Press


WILL THE RIDGEFIELD POLICE DEPARTMENT MOVE INTO THE BIG HOUSE ON THE HILL?
.....CAN THE LIBRARY RAISE THE $75,000 IT NEEDS SO DESPERATELY?.....
WILL THE VICIOUS MAILBOX VANDALS FALL INTO A TRAP?..... TUNE IN TOMORROW
GUSTAFSON

Courtesy The Ridgefield Press

One time the Ridgefield schools were on double sessions — morning and afternoon. I showed a mother in her kitchen with a school schedule which indicated a very confusing situation for all her kids — each one different. She's saying, to a carpenter who's standing in the doorway, "I want a revolving door!"

Then there was the time when they had a terrific battle about building a new school and the old people in town didn't want the taxes to go up. This was just when the Russians had sent something up toward the moon, so I did a cartoon showing that they had landed and were looking around for a school site. During this period we had a great deal of competition with Russia and this cartoon got a lot of comment.

Q: You don't use pen and ink on these cartoons, do you?

A: No, I like to draw them with a Flair 'Hard Hat' black pen. You get a good black line, and it dries instantly, but you have to notice when it begins to get gray — then you should throw it out and take a new one.

Q: I know you give a lot of chalktalks at various schools, Bob. What do you tell the young people?

A: I tell them about all the steps that are involved between the time a cartoonist begins to think of an idea for his cartoon, and the moment when it appears in a newspaper or magazine.

Devil's Recipe *by Gustafson*

INTO ONE GOOD-TIME SWINGER
POUR A LIBERAL AMOUNT OF 86 PROOF ALCOHOL
PLACE SWINGER BEHIND WHEEL OF A FAST CAR
80
SET SPEEDOMETER AT 80 M.P.H
R.I.P
TAKE SWINGER OUT OF WRECK AND PLACE IN GROUND TO COOL
GUSTAFSON

Courtesy The Ridgefield Press

Photo by Miami Herald photographer, Ramon DeJesus.

DICK COMMER, director of Cartoonerville, America's first cartoonist representatives, recently interviewed JIM MORIN, one of the country's "hottest", young political cartoonists. Jim's cartoons appear in The Miami Herald, one of America's largest newspapers, where he serves as chief editorial cartoonist.

A BAKER'S DOZEN OF QUESTIONS FOR ONE OF AMERICA'S BRIGHTEST YOUNG CARTOONISTS.

DICK: Jim, would you give the readers of "Cartoonist PROfiles" a rundown of your background, where you lived, where you studied and when you first had a feeling for the art of political cartooning?

Jim: I was born in Washington, D.C. in 1953. When I was 2 or so, we moved to Massachusetts where my father set up a law practice in Boston. It was there I did most of my growing up and I still consider myself a transplanted Bostonian.

I started drawing cartoons at the age of 7, taking as my principal influences the animated cartoons of Hanna Barbera and Warner Brothers. I drew while watching television and traced comic books in the beginning, but in short order began creating my own characters. I drew lots of gag cartoons, comic books, posters, and once tried an animated cartoon introduction to a film my brother Chuck was making. Out of 90 seconds, about three seconds of it came out well.

For reasons I cannot recall, I stopped drawing almost completely when I entered High School. My interests turned to music and I wrote songs, played guitar, joined a band playing bass guitar, and like a lot of kids wanted to be the next Bob Dylan. The only time I

This cartoon of Jim's was chosen to represent his portfolio which won the Overseas Press Club Award this year.

'DON'T WORRY....WE ALWAYS HAVE THE SYRIAN PEACEKEEPING FORCE TO KEEP THE PEACE... RIGHT?'

drew was in an art class I was taking. My teacher, Mario Vincenti, was the best professor I ever had, for drawing or anything else. He opened my eyes to many various techniques and philosophies I still utilize today.

After a hellish semester as a liberal arts major at Syracuse University, I transferred to the College of Arts and majored in painting. My training was strictly "fine" arts with no thought of cartooning at all. This was very good for me in retrospect, as the better draughtsman you are, the better cartoonist you'll be.

In my Junior semester, the Watergate scandals began to unfold. It may be due to the fact that Watergate was in itself grotesque caricature at its ugliest that I began to take up an interest in cartooning again.

I went to England for six months to study painting at the John Cass School of Art in London. While Americans were somewhat divided in their opinions of Nixon, the British were far less so. They hated him instinctively.

Studying in Europe at this time did have an effect on me in that I had always taken it for granted I was an "American". Being there during Watergate's unraveling almost forced me to see myself that way. I met some people who would say, "Oh, did you vote for Nixon?", not in a belligerent way but with a gentle poke in mind. I had been outraged in the past by Vietnam, the Chicago Democratic convention, assassinations and such, but the Nixon scandals made me mad. It was depressing to me to see that what a lot of those "crazy liberals" had been writing about throughout the 60's was actually true. And it scared the hell out of me.

My parents had moved to Washington, D.C. and I returned home to sketch some of the Watergate trials, draw caricatures, and paint a few commissioned murals. It was about then my mother suggested I try editorial cartooning as a way to make a living. I tried it, liked it, came to love it, and I've been doing it ever since.

I started drawing three or four cartoons

a week for the Daily Orange, Syracuse University's student newspaper. My passion for the art grew the more I did it, and I eventually gave up just about all of my schoolwork.

After graduating with a B.F.A., I started looking for a spot as an editorial cartoonist, prepared for the worst. In the following year I free lanced and wrote a total of about 400 letters to newspapers all over the place. Luckily, I was hired by a guy named Darrell Mack, the Executive Editor for the Beaumont, Texas Enterprise and Journal. Darrell's a fabulous editor who let me go my own way and develop my work. I thought it was too good to last, and I was right. Darrell was fired for printing an article making some big advertisers look a little bad. Since the Enterprise and Journal is a profit-minded business, I was soon to follow. A little later, I was hired by the Richmond Times-Dispatch, and following a mercifully brief stay there, I joined the staff of the Miami Herald.

Dick: What were your thoughts on coming to work for the Miami Herald?

Jim: The arrangement I have here at the Herald is great. My editor, Jim Hampton, is excellent. He and I have the same views on what editorial cartooning's purpose is and the Herald's editorial leanings are compatible with mine. I came here in December, and I'm still at a get-acquainted stage with the readers and the city. Of course, if you work for a good editor and newspaper, it's always a lot easier. Jim lets me do my own thing and has helped me do it better on some occasions.

Dick: How did you get the job?

Jim: Mike Peters, a good friend and great cartoonist, let me in on the opening. I'd been applying to the Herald for years since I felt a paper of its quality and size ought to have an editorial cartoonist, but the editor at the time did not want one. This was due, I hear, to the fact that they'd had a bad experience with a cartoonist some years ago. When John MacMullan took over as executive editor and hired Jim Hampton

they both had as one of their priorities the hiring of an editorial cartoonist. Out of about 30 applicants they had four finalists. I came down for an interview and, much to my surprise, got the job on the spot.

Dick: Why did you decide to leave the Richmond Times-Dispatch?

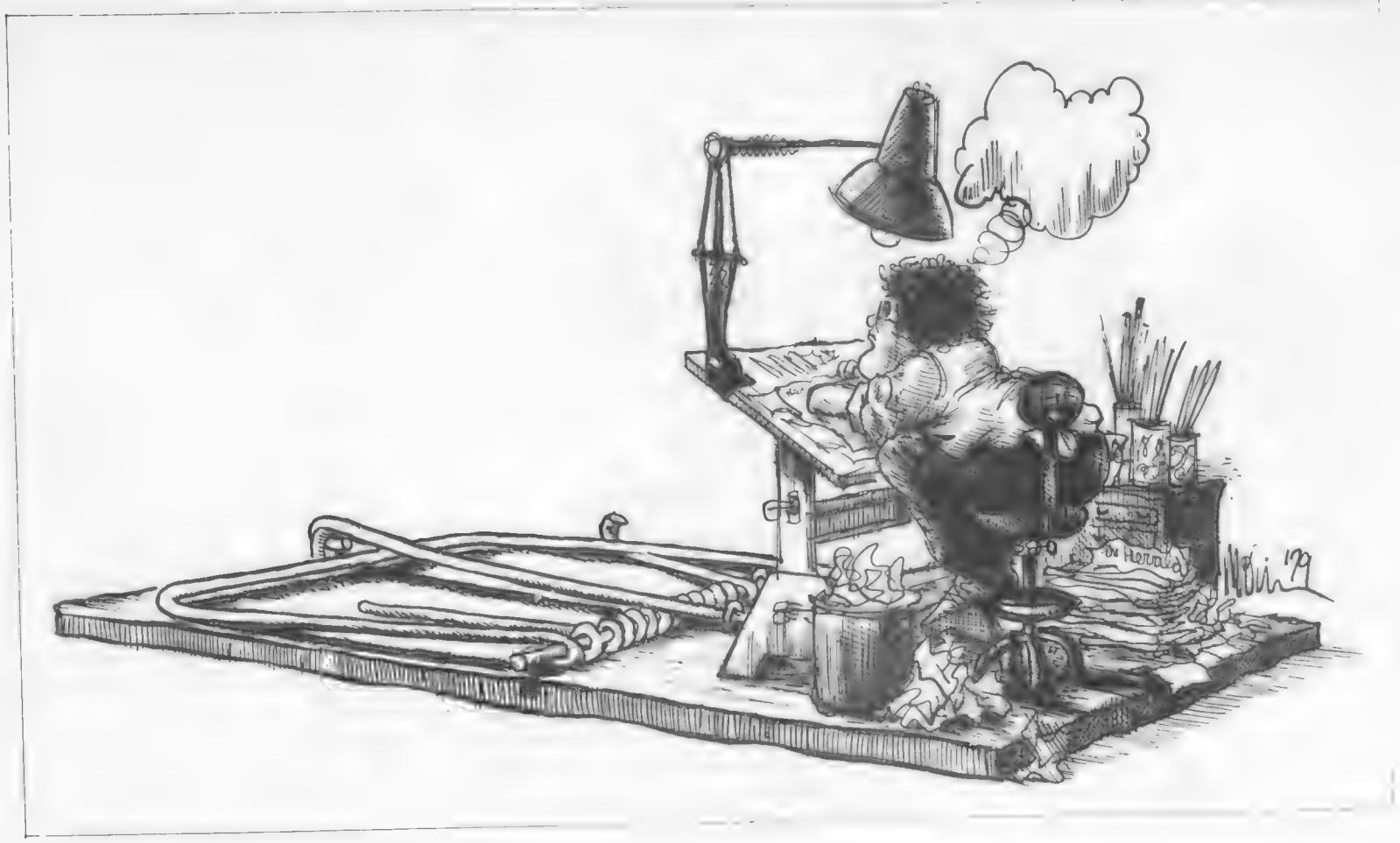
Jim: I left Richmond because the editorial page editor decided he was going to "mold" me into a cartoonist he felt was good, without knowing very much at all about editorial cartooning. As a result, the rules he laid down were arbitrary, ever-changing, and unpredictable. It was an intolerable atmosphere in which to work, so I began looking for a job about six months after starting there.

Dick: How do you go about getting the spark of an idea and putting it into the works for a political cartoon?

Jim: I am at a total loss in explaining why or how ideas come to a cartoonist, or anyone else for that matter. There have been times where I'd be thinking of something totally unrelated to cartooning or politics, and an idea would hit me. Maybe I'm always thinking of cartoon ideas subliminally, I don't know. I do think a prerequisite for good editorial cartoon ideas is outrage. The more pissed off you are the better. If you don't have a point of view before you start to think of an idea, your message won't be

'AHHH, TRES BIEN, MONSIEUR AMIN.... HAVE YOU ANY PREVIOUS EXPERIENCE?'

A Morin self-portrait especially created for Cartoonist PROfiles



Caricature of Ronald Reagan as "Captain America"

Caricature of Somoza of Nicaragua

there, and an editorial cartoon without a strong viewpoint is a weak editorial cartoon, if it's an editorial cartoon at all.

Dick: How much independence are you allowed in creating what you want to feature, when you want to do it? What is the procedure at the Herald to get you to do a cartoon on a specific subject that they may want to cover?

Jim: I am allowed total independence here at the Herald in ideas and presentation. They allow me some slack if my opinion differs from theirs in intensity; however if I disagree with them 100%, then it becomes a bit more difficult. At that point we talk about it and see what we can compromise on.

On a few occasions, Jim Hampton has suggested a cartoon on a particular topic because he thinks the impact of the cartoon would be greater if it were to appear on a particular day, and he's been right. Any suggestions, however, are just that.

Dick: What three cartoonists would you choose as today's leading political cartoonists? Which cartoonist(s) would you say had the greatest influence on your style and your thinking?

Jim: I love Ed Sorel and David Levine. Also Oliphant, Conrad, Herblock —I was really pleased Herblock won the Pulitzer this year. Generally, I like cartoonists who have passion in their work. I think the best cartoonist for me is Tony Auth. Aside from being as funny as anyone else when he wants to be, Tony can be just as vitriolic at the same time. And he's had the guts to go on his own and get away from everyone else in his drawing. Tony's stuff just rings with originality and he's not afraid to fool around with different approaches. I think he is the only cartoonist who truly does this, while a lot of others talk about it.

My own work is influenced by Kley, Searle, Booth, Grossman, Toulouse-Lautrec, Steinberg, Sempe', Rembrandt's etchings and drawings, Soutine, and there are a few pen and ink draughtsmen who will knock your eyes out: Frost, De Wylie, Lhermitte. More than anyone else, though, I was influenced by two German draughtsmen: Oberlander and Ludwig Meidner. Meidner is not very well known in the U.S. and it's a total mystery to me. His paintings and pen and ink caricatures are absolutely amazing.

Dick: Have you received any national awards for your work? How did you place in the Pulitzer Prize competition?

Jim: There's a rumor I came in third in

JWURN
DATA THE MIAMI HERALD
I FEEL... THE STATE.. OF THE UNION... IS SOME WHAT... LIKE THE WAY.... I TALK. THE AC CENTS... ARE ALL IN.... THE..... WRONG..... PLACE.
PRESIDENT OF THE

the 1978 Pulitzer Prize, but I don't know for sure.

Dick: What creative work other than political cartooning are you involved in now (or in the past)?

Jim: I love painting. I intend to end my long sabbatical from the easel at some time soon, but for the moment I spend most of my time drawing cartoons and caricatures. I have so much I want to accomplish in this particular field that it takes up almost all of my time. At home at night I read and draw for a few hours before I go to bed. If I'm not starting work on the next cartoon. I draw caricatures to sharpen my eye and basically to keep exploring new techniques, as many as I can. I also love watercolor and dyes and the interplay you can get between them.

Dick: What are your plans for the future?

Jim: My plans for the future are to do what I'm doing now but try to do it better.

Dick: Won't you tell us about syndication of your work?

Jim: At the moment I am considering a few syndicate contracts, but I'm holding off until I feel my work is at its peak.

Dick: Any plans for a book of your cartoons?

Jim: As far as books go, I've only been doing this for a few years, so I don't think I'd consider doing a book for some time.

Dick: What do you see as the future of the political cartoon in America? Where are we headed in your chosen field?

Jim: Editorial cartooning's demise has been predicted every 10 years or so for a long time. Whenever the art is in the doldrums, someone comes along with a fresh, exciting way of saying something. And immediately ten thousand other cartoonists jump on the bandwagon and start imitating him and sometimes outright plagiarize. And it is too damn bad. I don't think it's for a lack of talented artists but for a glut of lazy ones. I'm a part of this to some extent, and I'm working to get out of it, to break away from this awful drone which exists in the field today.

Pat Oliphant once said that he spent twenty years taking in influences and developing his style and how it did really bother him to see so many people start copying him after all of his hard work. And I don't blame him. I saw a cartoon in U.S. News recently and couldn't understand why I hadn't seen this particular cartoon by MacNelly. Three days later I saw it wasn't drawn by MacNelly!

Some cartoonists say, well, I'll find myself one day, a bolt of lightning will just strike me and. . .it doesn't work that way. You have to take chances and fall on your face sometimes. The danger which I've tried to avoid is—in doing something for originality's sake. When you do that you end up with a gimmick, not a "style". You constantly look, analyze, and utilize, and despite what other people expect you to do, do what you want, what you like.

I think the proliferation of humor-for-humor's-sake cartoons hurt the art as well. I agree that nothing is more boring than hitting the reader on the head day after day, but nothing is more tedious and boring than trying to give them a belly-laugh day after day either. The best cartoonists are versatile. They can make you laugh, cry, grit your teeth, smash the table, whatever they choose, but they remain fresh by not being predictable, both in their ideas and graphic presentation.

The gravity of some of the issues this country is facing may help change this, and I hope so. I think the time for bold commentary is now and it's needed to keep the quality of editorial cartooning healthy. ●

SAID & DUNN

Our 'Said & Dunn' columnist, BOB DUNN, whose King Features "They'll Do It Every Time" cartoon appears around the world in nearly 500 newspapers.

by Bob Dunn

Bob Dunn

Thissa and Thatta and Rahtatadatta.

Every so often I re-read the short story "Haircut" by Ring Lardner. It's really great to use an overworked word. It's a classic.

A pen and ink portrait of Lardner hung over the Bar of the Wonderful Lambs of Cherished Memory. The picture marked Lardner's favorite spot at the bar — about three quarters of the way down . . . The Serious Drinkers' Section.

The portrait showed a very dour looking gent with the heaviest black eyebrows since Charlie Chaplin's villain, Mack Swain.

Every time I used to see the picture of the great humorist who wrote 'You know me, Al", "Elmer The Great", "Alibi Ike" and the 1929 hit play "June Moon", I'd think of what C. D. Russell, the affable cartoonist who drew "Pete the Tramp", told me years ago.

"C. D." came to the Big Apple from Buffalo in the early 1920's and by 1925 was making a name for himself in the magazine gag field. "Judge," the humor magazine, put C. D. under contract. He was hot. He was "in". King Features signed him. He was wined and dined, liquored and luncheoned. He was a star!

One of the famous places Russ was taken to was the Lambs. He was young and starry-eyed. He told me what a kick it was to see the likes of John Barrymore, De Wolfe Hopper, Jim Corbett and W. C. Fields in the flesh. Everybody C. D. met was very gracious. Russ began to relax and feel at home. Looking down the bar he saw a new arrival, drinking alone. It was his idol, Ring Lardner. C. D. was overjoyed to be in the same room as this outstanding man of letters.

Before he realized it Russ found himself at Lardner's busy elbow.

"Mr. Lardner," Russ addressed the great humorist as a starter.

Lardner just stared at the mirror, sizing up the reflection of the addresser who was interrupting his serious drinking.

C. D. knew about big men being shy so he carried the conversation ball.

"Mr. Lardner, I've read everything you've written. Great! A new plateau in the field of humor! Your short story, "Haircut", is a masterpiece. My name is C. D. Russell . . . I draw "Pete The Tramp" and I just had to tell you how much I enjoy your work."

C. D. paused for breath as Lardner turned his head to acknowledge the kind stranger.

"Get the hell away and stop bothering me!" said the great man to "C" (for 'crestfallen') "D" (for 'disillusioned') Russell.

I read Bill Manchester's book, "American Caesar", the biography of General Douglas MacArthur.

It's a notable book, showing the many sides of the complex warrior.

I always thought that MacArthur designed his get-up with the political cartoonists in mind. The crushed, scrambled egg encrusted cap, dark sunglasses and the trick corncob pipe was a boon to the editorial artists.

Thinking of dauntless Doug and cartoonists brings back fond memories

of the wonderful 80th birthday party the National Cartoonists Society threw for superoo Rube Goldberg in the Main Ballroom of the Waldorf Astoria back in 1960.

The party to honor Rube was Dick Ericson's idea. I was chairman and everybody pitched in for Rube. Margie Duffy did all the work.

The dais was graced by Joan Crawford, Jack Dempsey, Gene Tunney, Madeline Gaxton, Irma Goldberg, Robert Moses, Russell Patterson, Bishop Fulton Sheen, Nelson Rockefeller, Al Capp, Harry Hershfield Dick-Ericson, Milton Caniff and Jack Rosen, the world's fastest caricaturist, formerly in the public relations dept. of the Waldorf. Jack is an amazing man who knows how to get things done!

At a committee meeting two days before the party Jack said he'd try to arrange for Ex-President Herbert Hoover and/or General Douglas MacArthur, both in residence in the Waldorf Towers, to greet Rube on his big day.

Jack more than made good. He announced that President Hoover, even though he was ill and bed-ridden, would be happy to receive his old California friend, Rube. They had a half-hour visit.

Jack's next communique was that Gen. MacArthur had invited Rube and the committee to his apartment at 10 hundred the next morning.

I was lucky to be one of the five or six cartoonists who accompanied Rube to the General's quarters in the penthouse of the Waldorf Towers. Sam Wilks, King Feature photographer, was along to record the historic event.

My opinion of the great General was that there was a lot of the ham actor about him. I was anxious to see him in person. I had read different official statistics on him. His height, for instance, was given as 6 ft. in one dosier and 5'11" in another, when pictures show him the same size when standing beside someone who was 5'8½".

We reported to an outpost on the floor below the General's suite at 9:30 A.M. An unsmiling military aide checked us out and led us to a private elevator which took us to the Summit.

We were ushered in to a big living room decorated in a Japanese motif (which gave me pause.)

Mrs. MacArthur made us welcome. Gracious and naturally charming, only partly describes this lovely lady who put us at ease talking cartoons, baseball and particularly the Brooklyn Dodgers.

At exactly 10 A.M. a door at the far end of the living-room was opened and the opener stepped back. Then a split second wait and thru the door strode General MacArthur in his gray flannel Remington Rand Chairman of the Board threads.

Sculpture of Rube Goldberg by Bill Crawford

He went directly to Rube, shook his hand, wished him well and then turned to address all of us, catching Sam Wilks with picture unsnapped.

The General launched into a specially prepared speech he had written himself.

In a deep sonorous voice that would make John Barrymore sit up and appreciate, he began:

"Humor is the Hallmark of the American people."

Sad Sam the photographer now had his camera ready and spoke up.

"General, would you stand next to Rube and maybe salute him or something?"

The Five Star Warrior who wouldn't take orders from the President of the United States spun around and chewed out Sam.

In a rage, his voice higher than Tiny Tim's, the General was just this side of stamping his foot.

"Don't *you* tell *me* where to stand!!

You just do what you're supposed to do!! Don't interrupt again!!"

There was an embarrassed silence for a few seconds. No one moved. The General finally was ready to go on. In his John Barrymore tones he deja v ued:

"Humor is the Hallmark of the American people." The speech lasted three minutes. It was a wonderful tribute to Rube whose cartoons bridged two World Wars and two Five Star Generals. In World World One, General John J. Pershing was an avid Goldberg fan.

Another memory of that party. Since we had Bishop Fulton Sheen as one of the speakers I thought it would be nice to have a Rabbi to give the invocation. After checking with several members on what Rabbi to invite, somebody at the Lambs suggested the Actors Temple. I spoke to the Rabbi on the phone. He graciously accepted, and made note of the place, the date and name of the guest of honor in his engagement book.

I wrote to the Rabbi — an informal note — just for the record, mentioning Rube Goldberg, taking it for granted that everyone, including the Rabbi, knew all about famous Rube.

After several phone calls to keep in touch, the Rabbi assured me he'd be there ready to say the grace.

Came the big day and everything went smoothly. The Main Ballroom of the Waldorf was overflowing with friends and fans. I remember the running order of things.

12 noon to 12:40 P.M.: Cocktails

12:40 P.M. Doors of Ballroom open as Jack Snyder's 12 piece orchestra plays overture as guests enter and sit down.

12:45 Dais guests line up in planned order in anteroom.

12:50 Orchestra plays "Hey Look Me Over" which is cue for honored guests to march out to their places at the head table.

The Star Spangled Banner was sung by Broadway and Hollywood Star Gordon McRae.

1 P.M. Toastmaster Harry Hershfield asks that everyone remain standing as Rabbi Loebner gives the invocation.

The Rabbi took the mike. He looked very young.

He gave the blessing which went exactly like this:

"We thank Thee for the food we are about to receive and for the friendship and good fellowship so abundantly displayed here today.

We particularly ask your blessing be bestowed on our guest of honor, former Lightweight Boxing Champion of the World, Ruby Goldstein."

P.S. Rube laughed the hardest.

Harry Hershfield was one of the San Francisco cartoonists back in the first decade of this century. In those days most of the successful comic artists brought to New York had made their reputations in the City by the Bay. Tad (Thomas Aloysius Dorgan) was the shining example. Young Hershfield, out of Des Moines, Iowa, lit out for San Francisco and when he didn't get a cartoon job right away he fought as a lightweight in the neighborhood fight clubs that dotted the landscape in those days. Some of the nom de rings Harry fought under were "Young Henry", "Kid Kable" (for 'Cable Car' and which may have been a hint of his future comic strip character "Abe Kabibble"). He made his greatest pugilistic progress as "Harry Block" scoring two early knock-outs in a row. But he made friends with sportswriters and a crusty old editor, Charley Gessner, who liked the young man's sports cartoons and hired him to cover sports for the San Francisco Call. His boxing career was over.

Harry had a nice cartoon style, more of an illustrator than the cruder, heavier style that emerged in his "Abie the Agent" strip years later.

I first became aware of Abie Kabibble about 1916. My uncle Phil read the N.Y. Journal and I liked two strips, "Abie" by Hershfield and "Us Boys" by Tom McNamara. Thinking back I realize there was a similarity in the drawing in the two strips — a thick, heavy line — both cartoonists may have been influenced by the style used by F. Opper in Happy Hooligan.

Hershfield began his speaking career about 1912. Editor Arthur Brisbane wanted someone to act as toastmaster at a dinner for the advertising dep't and their clients.

Cartoonists were standard acts in vaude — and Harry played Hammerstein's Victoria (now the Rialto at 7th Ave. just off W. 42nd St.). He drew the characters of "Vanilla and the Villains", a strip he was doing at the time, before he went on to bigger success with Abie.

Harry told this one on himself. He was playing in a neighborhood theatre

Editorial cartoonist Bill Crawford with a collection of his work at the Garrett Art Gallery in Red Bank, N.J.

on the lower East Side where, as Harry explained, audiences were more primitive than those in the uptown vaude houses.

While Harry was doing his act, a mother in the front row was trying to breast-feed her baby who apparently wasn't hungry. Mama tried forcing the baby to partake. Try as the lady might, the baby would have none of mother's milk. So she threatened the kid: "*Take! or I give to the actor!*"

I saw and heard Harry introduce his friend Al Smith at a Democratic Rally in the Newark Armory in 1928. Harry was a great storyteller which stood him in good stead when his cartooning days were over and he became part of the top radio show "Can You Top This?" for 15 years.

In 1932 I was working on the Newark Ledger doing caricatures and quick sketches. Harry was booked into Loew's State in Newark. I asked for the assignment to interview Hershfield whose Abie Kabibble had just been dropped by the syndicate.

In his dressing room between shows, Harry was working on a new strip "Meyer the Buyer". The main character, Harry told me, had Eddie Cantor's eyes, Jimmy Durante's nose and Groucho's mustache.

For the record, McFadden's Graphic bought Meyer but it didn't last long.

Back to Loew's and Harry. But before we go on with our story I want to say that there was one cartoonist on the N.Y. Journal whose work I thought was terrible; very poor drawing, sloppy draftsmanship and very bad likenesses. His name was Hal Coffman. I wondered how he got his work printed.

Well I interviewed Harry and did a pen and ink portrait of him in profile. I was really proud of it and felt it was a job well done. I handed it to Harry who was duly impressed. "Hey! that's good!" he said. Then he added, "you draw like Hal Coffman."

Caricature of Harry Hershfield by Emidio Angelo.

Harry had thousands of group pictures of himself with practically every celebrity since about 1910; Presidents, Popes, Kings, Queens, Champions, Stage and Movie Stars. Looking at all these news photos you become aware of a pattern. Hershfield is always on the left.

Walter Hoban (Jerry on the Job) figured it out. Harry stood on the left so he'd be mentioned first in the caption: "Reading from left to right . . . Harry Hershfield, etc., etc."

Harry admitted it and explained his reason:

"Nobody reads beyond the first three or four names."

And that's how he won the sobriquet: "Left to Right . . . Harry Hershfield."

Bill Crawford, award-winning editorial cartoonist and great sculptor, did a wonderful head of Harry, cast in a rare metal. It now is in the Cartoon Museum in Rye, N.Y. When Bill completed it about ten years ago . . . it was unveiled at a Cartoonist Party at the Lambs.

The best line of the evening was when the "rare metal" was authenticated. It seems it came from an old radiator in Polly Adler's house of ill repute.

Harry's reputation as a story teller had its drawbacks. Everybody buttonholed him and told him old tired gags. He was very patient and would chuckle as though he hadn't heard it hundreds of times before.

I knew Harry forty years. I only gave him one story and I was almost sure he hadn't heard it. I was right because he told it that same day at the Dutch Treat Club, giving me credit. Here it is.

"When one of those big religious conclaves was being held in Yankee Stadium, a lady member of the sect stopped in a Delicatessen near the Stadium. There was another lady customer waiting to be waited on. To be friendly the first woman asked, "Are you a Jehovah's Witness?" And the other one says, "I didn't even see the accident!"

So Good Night, Dear Diary. More memory jogging soon. ●

1959 photo of I. Klein in his home freelance room.

I. KLEIN

Here's another in our series of reminiscent animation articles by former Disney artist, and New Yorker cartoonist, I. KLEIN.

The Animation Bullpen

The Walt Disney Studio and Screen Gems Animated Cartoon studios are not included in this essay, since the animators in those two studios did not work in "bull pens".

The TERRYTOON STUDIO comes forward in my recollection as a starter. A big room with all the studio's animators, assistants and inbetweeners. It had the depressed atmosphere of Ebenezer Scrooge's counting house. An overseer sat on a high platform watching the rows of animation desks with their occupants' noses buried in their work. Here was Charley Perrin, a white haired gentleman, cousin of Paul Terry. Charley became alert when one of the staff walked to the water cooler for a drink. He watched the man until he returned to his seat. The water cooler at Terrytoons was not a gossip station as it was in some of the other studios. When one of the guys left the room to go to the Men's Room, Charley's eyes would turn to the clock on the wall. If he thought the man was out too long, he went after the laggard to hurry him up. Of course Charley was only following Terry's orders, plus adding a few touches of his own. The staff of girl inkers and painters was in another room on another floor. They were monitored by a young man we called Sparkey.

Charley also made AWARDS. I'm sure the idea was Paul Terry's. The animator who turned out the most footage for the week was awarded a paper gold star bought at the "Five and Ten" store. The gold star was pasted next to his name on the bulletin board. That incentive did not increase production and was discontinued.

One morning three Disney assistant animators appeared at Terrytoons. The Disney Studio had rented animation desk space in a corner of the animation "bull pen" for those men. It had something to do with animation corrections on a War Effort film, one of many such films the Disney Studio was making for the War Department during the second World War. The Disney men remained only several days to finish what they had to do. When they saw Charley on his overseer platform and what he was doing, they found it unbelievable. They must have told about this upon their return to Hollywood. I remember receiving a letter from a Hollywood friend asking if that ridiculous and outrageous thing was true. I confirmed it.

I was not always in the animation bull pen. Most of the time at Terrytoons I

"The Overseer" — a recollection of the Terrytoons studio bullpen.

was a story-man working in the story department with a small group. I was called in to animate by Mr. Terry when an animator was absent due to illness and the animation schedule was falling behind. During such times I paid no attention to watch dog Mr. Perrin.

BUD FISHER-BOWERS STUDIO
(Pre-sound films.)

The most uproarious bull pen was back at the old Mutt and Jeff Studio when Charles Bowers directed that studio for Bud Fisher. Bud Fisher was the original creator of the Mutt and Jeff comic strip. The studio was located in the Fordham section of The Bronx. The place was not only super-noisy but a hot-bed for practical jokes. Those pranks were nearly always instigated by George Stallings. He was among the very early animators. He had once worked for the Max Fleischer Studio which was located down town, many miles below Fordham. George knew that some of the Fleischer animators were in the habit of ordering their lunches from a deli near the studio. He knew that delicatessen's phone number. After tipping some of us off, Stallings phoned that deli, pretending he was calling from the Fleischer Studio. Then he placed a huge order of typical delicatessen specialties, explaining that the boys were throwing a party in honor of Max's birthday. The order was to be delivered on time for lunch. Well, just before our lunch break, Bowers came storming out of his office shouting, "I just received a phone call from the Fleischer Studio. Who the hell played that delicatessen trick on Max's guys? They made a wild guess it was one of us. I told them to guess again." Bowers returned to his office, but came out a few seconds later saying, "I wish you fellows had told me. I could have added some lulus to that order". He returned to his office laughing.

There was one prank that back-fired on the whole studio. This concerned a portable oil heater and limburger cheese. Several such oil heaters were distributed around the studio's large floor area for supplementary warmth to the weak steam radiators. One of the animators, Burt Gillett, hogged one such heater to himself. One Winter morning before Burt arrived for work, in fact before most of the staff had arrived including myself, one or more guys, (I suspect one was George Stallings) rubbed a thick layer of limburger cheese under the top rim of the heater next to Gillett's desk. When Burt came in he lit the heater and settled down to work. In a short while he was up from his chair, sniffing around. Quickly he pin-pointed the malodorous aroma to the heater. First he shouted and swore, then he moved the smelly thing to another part of the room. The odor of the hot limburger cheese soon pervaded the entire studio. Even after the heater was turned off, the smell continued. Because of this prank we were short a heater for the rest of the Winter.

The Limburger cheese prank.

KRAZY KAT.

A very very quiet bull pen comes to my mind when I recollect the studio run by Harrison and Gould. This also was before the silent films became "The Talkies". I had worked with and for Harrison and Gould at various times. This was to be the last until ten years later in Hollywood, California. On all previous work occasions the bull pen always had an undertone of various verbal noises. I was surprised this time by the absolute quietness. It seemed unnatural. It remained that way during the entire period I worked there, which was not too long. Later I found out the reason for this disagreeable hush. Someone who had worked for Bill Nolan, a pioneer animator and small animated cartoon producer, told that the Krazy Kat series we were grinding out was being made for $900.00 per picture. I don't remember if the running time for each Krazy Kat film was five or seven minutes. Of course there was no sound track or any of the heavy expenses which a modern film with sound required. But nevertheless it was a cheap price. Furthermore my informant told me that Bill Nolan was about to make a deal to make this Krazy Kat series for one thousand dollars a picture. Harrison and Gould got wind of this and offered to make each film for one hundred dollars less. Their offer was accepted. Nolan never forgave them even though under bidding was a regular business practice. So, the animation staff was obliged to bat-out the animation footage at top speed. Time only for breathing. No conversation. No horsing around. Yes indeed that was a very quiet bull pen.

FAMOUS (PARAMOUNT)
Animation Studio.

Jumping ahead into the 1940's, I joined the staff of "Famous" after

"Terrytoons". The animators at this studio also worked in a bull pen separated from the other departments. I was not confined with the animators. I came to the studio as a story-man with my own room to work in. I was both a story-man and an animator, but for years at this studio, my animating was moonlighting at home on assignment from the studio. From time to time I would look into the animation bull pen to say hello. One afternoon I looked in and was surprised to see one of the animators had separated himself from the others by making a hut-like enclosure around his animation desk. He did this by placing big beaver boards around himself and a small board overhead for a partial roof. The roof was about a foot over the animator's head. I simply observed this without asking questions. I had no occasion to look in again until about a week later. Another surprise. All the animators in the same room were inside separate huts. It appeared as though a paranoid mania had afflicted all the animators and they were hiding from each other. The beaver board partitions on closer inspection, were story-boards used for pinning up story sketches when the studio was down in Florida. The animator Nick Tafuri told me there was an abundance of story boards brought up from Miami, where the Fleischer Studio had been located for several years during the time "Gulliver's Travels", the cartoon feature, was produced. This was a big success. "Mr. Bugs Goes To Town" was a failure. The failure of "Mr. Bugs" was in great part the cause of the Fleischer Studio going out of business. Paramount Pictures took over, changed the name to "Famous Animated Cartoon Studio" and moved the studio back to New York City. Three partners were placed in charge: Sam Buchwald as president of "Famous". Seymour Kneitel and Isidore Sparber as head directors.

One of the huts had a cardboard chimney. This was on Edith Vernick's hut. Nick Tafuri made it for her. Edith was the lone woman animator at the studio. That chimney might have led to further embellishments on the other huts, but the hut village suddenly came to an end when the front office ordered the story board walls demolished and returned to storage.

During the 1940's and well into the 1950's Famous occupied two complete floors on West 45th Street in New York City. They were in two buildings on the same floor level, connected by a steel bridge of the fire-escape type of construction. On rainy or snowy days to go from one building to the other you had to dash across, watching your step so as not to take a pratfall. Later after more than ten years of this double building spread-out, the studio was condensed to only one of the buildings. This tightening-up took place after my ten years of employment at the studio and five years of free-lancing and being on staff, doing TV commercials for several other studios. One noon time I met Seymour

At Famous Studio the dash from one building to the other in foul weather.

Kneitel at a restaurant on "Animation Alley" (West 45th St., between 5th and 6th Avenues.) He said: "How about returning to work for us". I did.

That was when I found the studio to be in one building only and the name changed from "Famous" to "Paramount Animated Cartoon Studio". I returned, both as an animator and story-man joining the other animators and assistants in their bull pen. When I had a story to do, I worked on the story at my animation desk. I did not pin the story sketches on story boards as in the past. I collected them in a stack. When finished I took them for a conference with Kneitel, the only surviving partner of the original three. A few changes were suggested and decided upon. I made them and the story went into production. The story sketches were quite explicit though rough. Unlike the good old days when stories took four to six weeks with many meetings and heavy changes, I did these in five or six days. This new approach proved to be more spontaneous with more humorous results.

This bull pen was fairly quiet, but a one-sided fist fight broke out one afternoon. This was most unusual. I don't remember any violent argument taking place in any bull pen. It started with a shout: "Who the hell took my chair-cushion?" The shouter was a new young animator. That shout brought a response from the other side of the room equally loud: "Who the hell said this was your cushion? I need two cushions." The responder was a seasoned animator. A rather stout guy. The younger fellow walked across the room to the other's desk and jerked the cushion from under the fattish animator, shouting again: "You've got enough cushion on your fat ass." The stout one then tried to grab his property. That was when the younger one took a swing and struck the other on the cheek. It might have been a good wallop except that it was slightly retarded by one or two guys trying to break up the fight. There might have been a return punch but for that interference. The young man kept the cushion, the other had a discolored eye.

There was one continuous sound without much attention being paid to it. It came from a small radio on an animator's desk. It was mostly music, kept down to a low key. Because of that radio I had an occasion to shout. My shout was not to turn the set off but to turn it up louder. I was on an animation assignment, doing a sequence on a "Snuffy Smith" cartoon. "Snuffy" was a spin-off from the "Barney Google" cartoons. The music from the radio had stopped abruptly and a voice announced "President Kennedy shot in Dallas, Texas". I jumped up from my chair: "Turn up that radio", I hollered, "President Kennedy has been shot!" The rest of the guys sat like sleepers awakened ... unbelievable. But there was no mistake when the radio sound was turned on full and the report was repeated and expanded. That was the fatal Friday November 22nd 1963.

Around 1966 Paramount Cartoons moved from its old location where it had been for twenty years on West 45th Street between 5th and 6th Avenue to a small building on West 44th Street near 9th Avenue. This building was owned by Paramount. This was a two storied structure, the upper floor being taken over by the cartoon studio. The lower floor and basement was occupied by Paramount's film inspection and repair department. By the time of this move the three partners were gone. Seymour Kneitel was the last to pass away. After their demise there was a succession of managers and directors. Though we did not know it at the time Paramount Cartoon Studio was gradually sliding down into oblivion. Among the later directors was Shamus Culhane. The dubious honor of being the last animation director when Paramount Animation Studio closed forever went to Ralph Bakshi. This was some time before Bakshi went out on his own and scored big with "FRITZ THE CAT" and subsequent challenging cartoon features.

At this new location the bull pen was a real catch-all — animators, assistants, inbetweeners, inkers and painters. A hodge-podge of males and females. Nothing departmentalized. Unlike the fun noises of some of the bull pens of other studios, the noises here were on the whole connected with production ... calls for missing scenes or missing drawings, mislaid exposure sheets and arguments with those questioned about the missing items. Everyone sat elbow-to-elbow to each other. Underneath all was a constant chatter mixed with giggles and guffaws. It was at these quarters that Paramount Cartoon Studio made its final exit.

HAL SEEGER STUDIO.

Before the arrival on the scene of TV, all the important entertainment animated cartoons were produced by seven major cartoon studios. They were located in New York City and in Hollywood. When TV became a major outlet for both commercial animation and entertainment cartoons, smaller animation studios mushroomed all over the landscape. Some produced animated comedy cartoons which had limited runs that are now forgotten. One such outfit that I worked for was the HAL SEEGER STUDIO. They produced several series of now not-remembered cartoons. One had the general title of "Milton the Monster." "Milton" was a Frankenstein type monster with a supporting cast of minor monsters. Each scene nearly always had several characters. A heavy load to carry for animation. Nevertheless they were fun to animate. Another was called "BATFINK", a cartoon take-off of the comic book and live-action kid-films "BATMAN and ROBIN". I worked on staff in the bull pen doing "Batfink". The "MILTON" cartoons I free-lanced at home; timing, layouts straight thru to the completion of all the animation. I did five or six such complete cartoons. I would deliver a suitcase-full of animated drawings each time, ready for inking and painting on cels (celuloids). ●

Once again, we've asked Jerry DeFuccio, Associate Editor of 'MAD' magazine, for one of his favorite comic book stories, among the many he has written. The art is by John Severin. 'SPOILERS!' appeared in the August 1971 Issue of 'Son of Tomahawk', which carried this cover by Joe Kubert.

SPOILERS!

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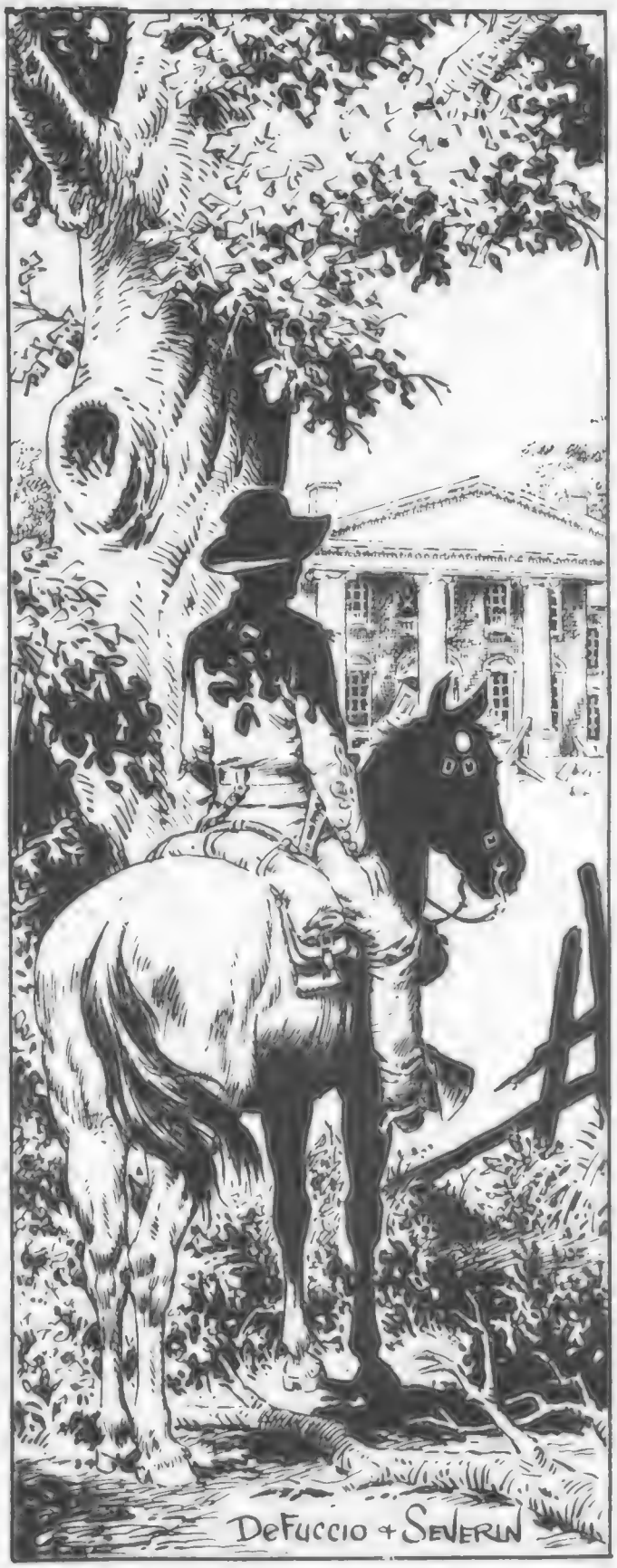
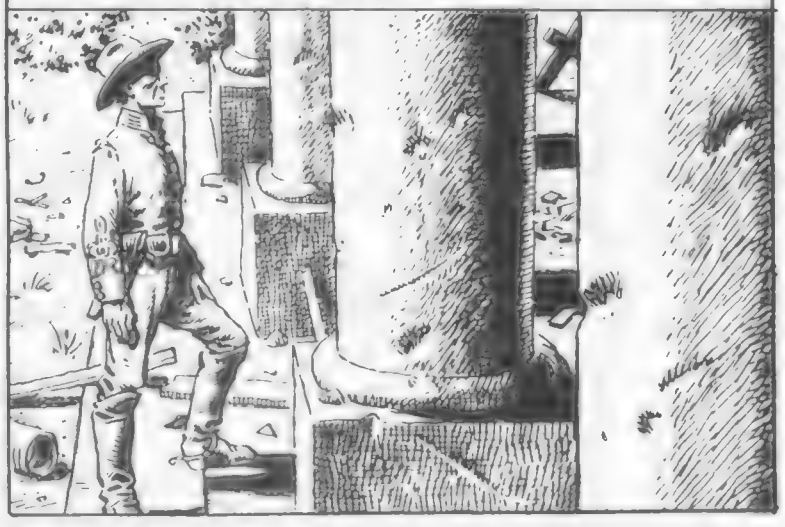
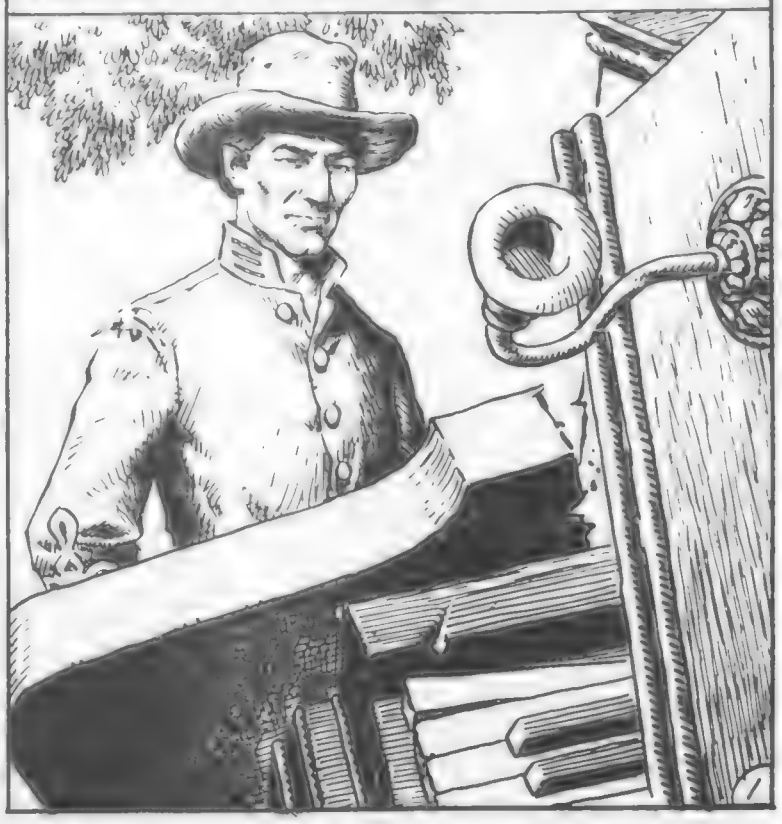
1865... THE CIVIL WAR IS OVER! RAGGED, STARVED, HOPELESS, DISBANDED SOLDIERS OF THE SOUTH ROAM FROM THE HIGHWAYS OF WAR TO THE BYWAYS OF SUBJUGATION! *CAPTAIN STANARD KIRBY*, LATE OF MOSBY'S CAVALRY, RETURNS TO HIS ANCESTRAL HOME IN VIRGINIA AFTER THREE YEARS BATTLE. HE RETURNS TO HIS HOME IN THE SHENANDOAH VALLEY... A VALLEY DENUDED AND DESECRATED BY YANKEE...



CAPT. KIRBY STANDS BEFORE THE DOORLESS TOMB THAT WAS ONCE A GREAT MANSION... A TOMB ALIVE WITH DEAD ECHOES! IN THE WEEDS, A RAVAGED ROSEWOOD PIANO HIDES IN SHAME OF DEPRAVED HOB-NAIL MARKS INFLICTED BY YANKEE BOOTS...



IT HIDES ITS BATTERED KEYBOARD THAT ONCE PLAYED A MINUET FOR WASHINGTON... ONCE RESPONDED TO LA FAYETTE'S RESPECTFUL TOUCH... UPON WHICH THE CORROSIVE RAYS OF DAY ARE NOW RAINING RUST!



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INSIDE, SHADOWS HUGE AND GROTESQUE, LEAPING ACROSS MOULDERING WALLS OF CRUMBLING WHITE... HIGH PITCHED LAUGHTER, LOW GUTTURAL APPROVAL, GILT-EDGED CHINA SMASHING, SIDEBOARDS SPLITTING OPEN UNDER AXES, MARBLE BUSTS SHATTERING, VELLUM-BOUND VOLUMES TEARING, BITS OF ALABASTER AND CRUSHED STUCCO MIXING IN WITH STRAW AND MUD! IN A CORNER...A SPRAWLING BOLT OF FADED CALICO! A BOLT UNABLE TO STANCH THE TEARS OF THE WOMAN WHO WATCHED FORLORNLY AS UNION SOLDIERS WANTONLY WRECKED HER HOME! A BOLT POWERLESS TO BIND TOGETHER HER SHATTERED HEART...

CAPT. STANARD KIRBY TURNS FROM THESE HALLS THAT ARE FULL OF THE SPIRIT OF PAIN, THE GASP OF TORTUROUS HURT, THE AGONIZED GROAN, THE CONVULSIVE SOB... HALLS FULL OF VILE INCORPOREAL FORMS...

HALLS WHERE DECADES LIE UNMOVED IN THE STILLNESS OF FATE! HALLS WHERE EVEN THE SUNDIAL SLEEPS IN THE SILENCE TIME HAS FLED...

FRANCES MILGRIM KIRBY
BELOVED MOTHER OF STANARD
1816 — 1864

1873! EMBITTERED STANARD KIRBY HAS BEEN AWAY FROM HIS BLUE RIDGE HOME IN VIRGINIA FOR EIGHT YEARS! EIGHT YEARS IN WHICH HE HAS CHANGED FROM AN HONORABLE SOLDIER TO A GUN-QUICK LEADER OF MOUNTED ROBBER-ASSASSINS, KNOWN FROM MISSOURI TO UTAH, KIRBY'S RAIDERS!

SALINA! MARQUETTE! GREAT BEND! 2

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IN A DESOLATE CAMP OUTSIDE OF GREAT BEND, KANSAS, KIRBY HOLDS A CONCLAVE WITH HIS IRRECONCILABLES AND KILLERS...

WE'VE PICKED UP FIVE MORE GOOD MEN! THERE'S SEVENTY OF US NOW... ENOUGH TO STRIKE AT DODGE CITY!

NOT SO FAST, BARK! I'M PLANNING THIS TOUR... AND I DON'T HANKER TO WALK UP *LADDER LANE* AND DOWN *HAWSER STREET!*

I LEARNED ALOT ABOUT HIT-N'-GIT ATTACKS... FIGHTING THE DURN YANKS WITH JOHN MOSBY'S RANGERS! TWO COLTS IN A HOLSTER, AND TWO MORE STUCK IN BOOT-TOPS, MAKE PLENTY OF *FIRE-POWER*...

AND WITH A GOOD HORSE UNDER YOU, YOU'VE GOT *MOBILITY!* NO SENSE IN RIDING DOWN A CANNON'S THROAT IN DODGE CITY WHERE THEY'RE *WAITING FOR US!*

MOUNT UP! WE'RE HEADING A BIT *EAST!* WE'LL DROP IN AT THE *MCPHERSON CITY BANK...!*

KIRBY'S RAIDERS... BUT THE TELEGRAPH REPORTS HAD YOU HEADED FOR DODGE!

KANSAS IS A BIG STATE! DODGE'LL WAIT ITS TURN! HAND OVER ALL YOUR *PAPER* CURRENCY!

BOSS! IN THIS ROOM... HUNDREDS OF INGOTS! *SILVER BULLION!*

LEAVE 'EM BE!

YOU'RE CRAZY IF YOU THINK I'M GONNA PASS UP THIS STUFF! WE CAN SCOUT UP A WAGON AN' HAUL IT AWAY...

IF YOU WANT THE BLASTED BULLION THAT BADLY... YOU CAN *STAY HERE WITH IT...!*

KIRBY'S GONNA KEEP ONE THING TO TRAVEL WITH... HIS *MOBILITY!*

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THE STATE CAPITOL BUILDING AT TOPEKA... SENATOR CROZIER CONFERS WITH THE MILITARY COMMANDERS OF FAR-FLUNG KANSAN FORTS!

GENTLEMEN! NOT SINCE THE PERILOUS DAYS OF THE WAR, WHEN QUENTRELL'S BRIGANDS INVADED LAWRENCE, PILLAGING AND BURNING THE TOWN AND KILLING 150 DEFENSELESS CITIZENS, HAS OUR STATE BEEN SO TERRORIZED!

THIS KIRBY SCOUNDREL! HE'S ADEPT AT DECEPTION, TRAVELS LIGHT... STRIKES SUDDENLY! HE PLAGUES *OUR STATE* MORE THAN ANY OTHER IN THE UNION!

MISTER SENATOR! CAVALRY TROOPS ARE BEING SENT OUT EACH DAY FROM FORT LEAVENWORTH TO REINFORCE ALL THE OUTPOSTS THROUGHOUT KANSAS...!

AS TO KIRBY'S PARTIALITY TO THIS STATE FOR HIS ACTIVITIES, HE HAS AN UNBOUNDED HATRED FOR KANSAS WHICH SHOWED ITS LOYALTY TO THE UNION BY FURNISHING 20,000 TRAINED SOLDIERS OUT OF A POPULATION OF 100,000!

YES... KIRBY IS AN IRRECONCILABLE DIE-HARD REBEL!

AT KIRBY'S IMPROVISED HEADQUARTERS NEAR THE KANSAS-COLORADO BORDER...

GENTLEMEN... AND FELLOW FELONS! THE TIME HAS COME FOR US TO INDULGE IN A *WELL-EARNED* VACATION! SIX-MONTHS LAY-OFF SHOULD GIVE THE BANKS AN *OPPORTUNITY* TO REPLENISH THEIR SUPPLY OF CURRENCY... AND RELAX THEIR EFFORTS AT VIGILANCE...

YOU'LL ALL BE GIVEN A TIDY STIPEND TO HOLD YOU OVER UNTIL WE MEET AGAIN!

WHAT ABOUT THE BULK OF THE CASH... THAT'S OVER $500,000.'?

I'LL HOLD ON TO *THAT*... FOR THE *GENERAL WELFARE*. WOULDN'T DO FOR YOU OWL-HOOTS TO LOOK *TOO PROSPEROUS!* BESIDES, IT'LL BE AN INDUCEMENT FOR ALL TO MEET AT THE PROPER SPECIFIED DATE! ANY OBJECTIONS?

N-NONE! BUT IF'N "EITHER *YOU* OR THE *LOOT* DISAPPEAR... ALL SEVENTY OF US'LL TAKE UP THE SCENT!

SOON KIRBY HAD LEFT THE SHADE OF KANSAS COTTONWOODS BEHIND AND WAS CROSSING THE GREAT TREELESS PLAINS OF EASTERN COLORADO...

THE WILD FLOWERS GROWING IN THE SANDY LOAM OF THE PLAINS GAVE AWAY TO THE TALL CONIFERS OF THE HIGH LAND IN THE INTERIOR...

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KIRBY NOW WORE A HEAVY HORSESHOE MUSTACHE AND TUFTED SIDEBURNS. HIS HARD EYES SOFTENED AS HE STOOD ON A SUMMIT ABOVE A VERDANT VALLEY!

A GREEN, GLORIOUS VALLEY... JUST AS THE SHENANDOAH... BEFORE THEM DURN YANKEE NATURE-DESTROYERS!

BELOW, CATTLE GRAZED ON THE GOOD COLORADO BUNCH-GRASS! KIRBY PRODDED HIS MOUNT TOWARD A RANCH AT THE VALLEY'S MOUTH, SLAPPING THE SADDLE BAG OF MONEY AS THOUGH HE HAD JUST RECALLED ITS PRESENCE.

KIRBY PRESENTED HIMSELF AS "CHARLIE CULLEN", AN ITINERANT COWHAND, TO THE AFFABLE RANCH OWNER, MORGAN GAVIN. BLAIR GAVIN READILY OFFERED TO SHOW THE NEW MAN TO THE CHOW-HOUSE!

AFTER SUPPER, KIRBY MADE THE PRETEXT OF EXPLORING THE WOODED LAND DUE NORTH OF THE RANCH, LEADING HIS HORSE CASUALLY BEHIND...

GOT TO HIDE THE MONEY... MAYBE BURY IT SOMEWHERE NEARBY, THEN I CAN "VACATION" RESTFULLY!

ON THE FRINGE OF GAVIN'S PROPERTY, KIRBY FOUND A TREE WITH AN OBSCURED HOLLOW HIGH UP BETWEEN THE CROTCH OF LIMBS, TAKING THE BILLS OUT OF HIS SADDLE-BAG, HE CAREFULLY WRAPPED THEM IN HIS PONCHO AND RAMMED THE BUNDLE INTO THE HOLLOW...

KIRBY LOWERED HIMSELF BACK INTO THE SADDLE, A TWIG SNAPPED BEHIND HIM, INSTINCTIVELY, HIS COLT WAS CLEAR AND HE THUMBED DOWN THE EAR OF THE HAMMER...

I HOPE YOU DON'T MIND IF I STROLL AROUND WITH YOU, MR. CULLEN. THE SUNSET IS SO MAGENTA...

IT'S ONLY GAVIN'S DAUGHTER...!

ARNOLD GRAHAM OWNS THE SPREAD IN THE VALLEY, JUST BEHIND DAD'S, BILL CULPER'S IS THE RANCH FOUR MILES NORTH...BEYOND THE WOODS!

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THIS PLACE HAS BEEN MIGHTY RESTFUL! ALMOST WISH I DIDN'T HAVE TO RENDEZVOUS WITH THE BOYS *NEXT MONTH!* BUT I PROMISED THEM ALL AN EQUAL SHARE OF THE $500,000...

CHARLIE...THAT *BLACK MASS* SWEEPING DOWNWIND...

MORMON LOCUSTS... GRASSHOPPERS! LANDIN' ON BILL CULPER'S PLACE! THERE'S ONLY FOUR MILES 'TWEEN *HIM* AND *ME!*

WHERE'S THAT FOREMAN OF MINE... *DIXON,'* LOAD THE HANDS AN' SPADES ON THE WAGON! WE'RE GOIN' TO CULPER'S! YOU STAY HERE, BLAIR!

THE SWARMING CLOUDS OF LOCUSTS HAD SO BLOTTED OUT THE SUN, THE SWEATING RANCHERS DID NOT NOTICE THE ADVENT OF NIGHT AS THEY SLAMMED SPADES AT VORACIOUSLY CHATTERING CRICKETS THAT SQUIRMED THROUGH A MILE OF BUNCH GRASS...

CULPER'S RANCH AND GAVIN'S PLACE WOULD MERELY BE APPETIZERS! THE GRAND REPAST LAY IN THE VALLEY'S HEART! WAGON LOADS OF HOPPERS WERE HAULED TO COULEES WHERE THEY CRACKLED AS THEY CREMATED!

WEALTHY ARNOLD GRAHAM AND THE MEN OF THE VALLEY HAD JOINED THE FIGHT OF THE ADVANCING ANKLE-DEEP GLUTTONS! THE MARAUDERS GNAWED CORRAL BARS, CHEWED ALL OF CULPER'S HARNESS... EVEN DUG UP ONIONS AND CARROTS IN HIS YARD..

THESE STINKIN' CRITTERS WON'T STOP UNTIL THEY'RE *BITIN' BEDROCK!*

AT THIS RATE, THEY'LL BE AT *MY PLACE* FOR BREAKFAST!

STRIPPED THE LEAVES AN' BARK FROM TREES! EVEN PLOWED THROUGH THE CIRCLE O' *ROCK SALT* WE LAID DOWN!

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I'M AFRAID TO SEE MY PLACE BY LIGHT O' DAY!

THERE'S ONLY ONE THING TO DO! *BURN THE HOPPERS OUT BEFORE THEY REACH THE HEAD OF THE VALLEY!*

YEAH! WE'LL RUN OFF A STRIP BETWEEN CULPER'S AND GAVIN'S WITH GANG PLOWS AS SOON AS WE SET THE FIRES!

NEVER...! WITH THE GRASS DRY AS IT IS...AND THIS DOWN-WIND.. I'D BE BURNED OUT TOO! I'D RATHER BE EATEN OUT *FIRST!*

THAT'S THE WAY IT'S GONNA BE! WE DON'T AIM TO ENDANGER *OUR* HOLDINGS IN THE VALLEY WHEN WE CAN STOP THIS CRAWLING PLAGUE AT *YOUR* PLACE!

THERE'S A HIGH WIND A' STIRRIN'... CARRYIN' RAIN-CLOUDS! AS LONG AS THERE'S A HOPE...

YOU MIGHT AS WELL PRAY FOR *SEA GULLS* AS HOPE FOR RAIN IN TIME...

HE'S RIGHT, BOSS!

IT'S *YOUR* LAND, GAVIN! MAKE A STAND...!

YOU BET I'M MAKIN' A STAND, CHARLIE! THE FIRST ONE O' YOU GENTS THAT SETS A TORCH TO MY GRASS...

THERE'S NO TIME FOR TALK, GAVIN! DROP IT!! *YOU MEN... FIRE THAT GRASS!!*

GET BACK TO YOUR SPADING, MEN! THE ONLY PLACE YOU'RE GOING TO DO ANY BURNING IS IN THE GULLIES AND COULEES... *BURNING HOPPERS!!*

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RECKON I WAS TOO HASTY, GAVIN! JULY GRASS IS *PURE TINDER!!* A FIRE WOULD HAVE CONSUMED THE LENGTH OF THE VALLEY AT FORTY MILES AN HOUR!

BILL CULPER'S ALREADY LOST HIS LAND... BUT HE'S STILL FIGHTIN' *OUR* BATTLE!

WE'RE ALL A GENERATION OF SPOILERS... YANKEE SHENANDOAH-SPOILERS, LOCUST LAND-SPOILERS, AND KIRBY'S RAIDING-ROBBING SPOILERS INCLUDED!!

MEN! *IT'S... IT'S RAININ'...*

AIN'T NO BLASTED GRASS-HOPPER BORN KIN STAND THIS DOWN POUR!

I PRAYED FOR GULLS... BUT THIS'LL DO *FINE!*

LET'S RAKE 'EM IN HEAPS WHILE THEY'RE STILL UNABLE TO WHISTLE!!

CART 'EM TO THE COULEES! WE'LL BURN 'EM WITH ROCK-OIL!

SURE HATE TO LOSE YOU TO THE OPEN TRAIL, CHARLIE! WHY GO? SEE WHAT HAPPENED TO THEM FOOT-FREE, HOMELESS HOPPERS!

YOU OUGHT TO WIRE EAST FOR SOME PARIS GREEN POISON IN CASE THEY DECIDE TO PAY YOU ANOTHER VISIT!

'BYE... CHARLIE!

THE BOYS'LL NEVER BELIEVE GRASSHOPPERS ATE MY PONCHO... AND THE MONEY BESIDES!

GUESS CALIFORNIA WOULD BE BEST FOR MY HEALTH. LIKE MOSBY WOULD SAY... *MOBILITY!*

The End

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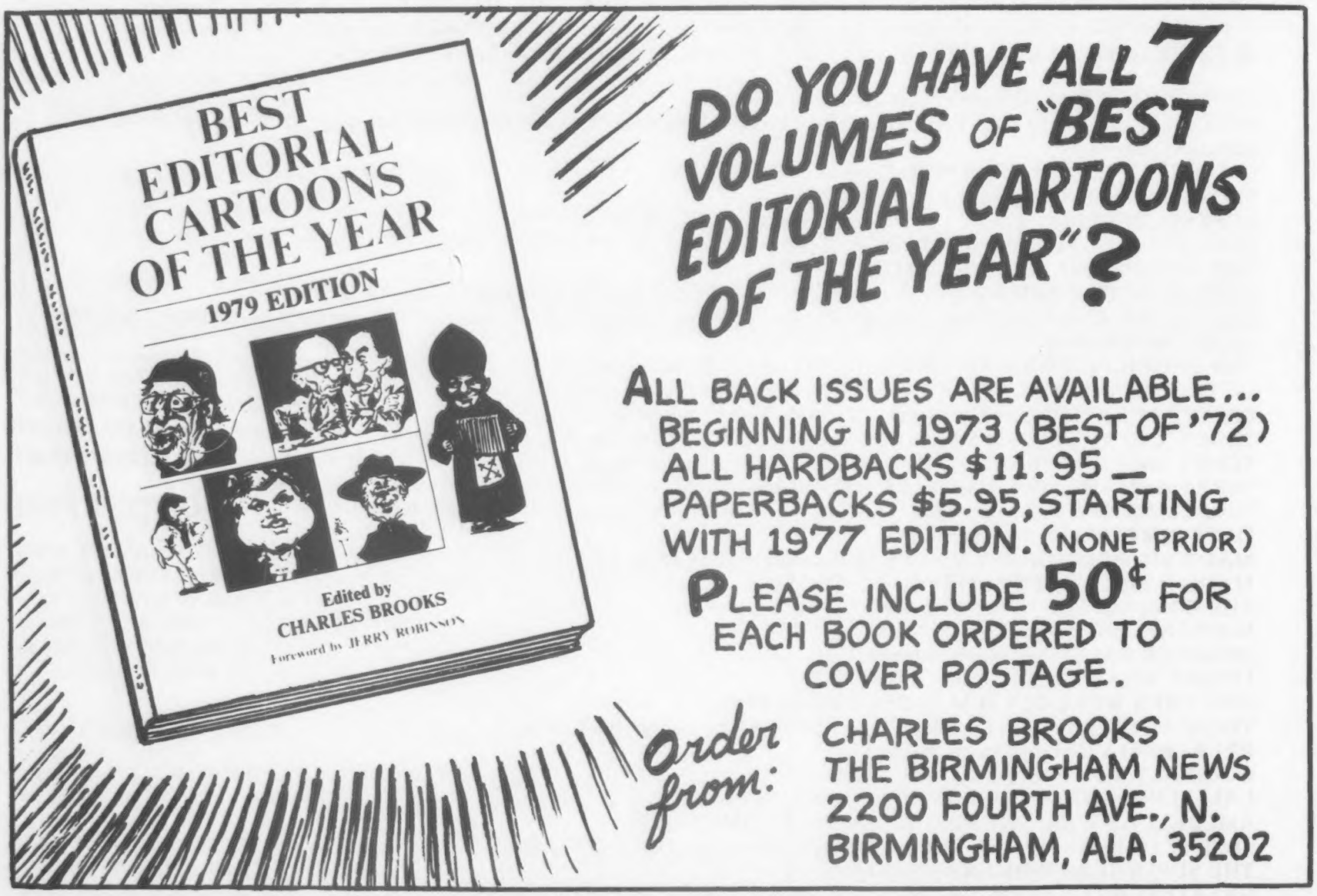
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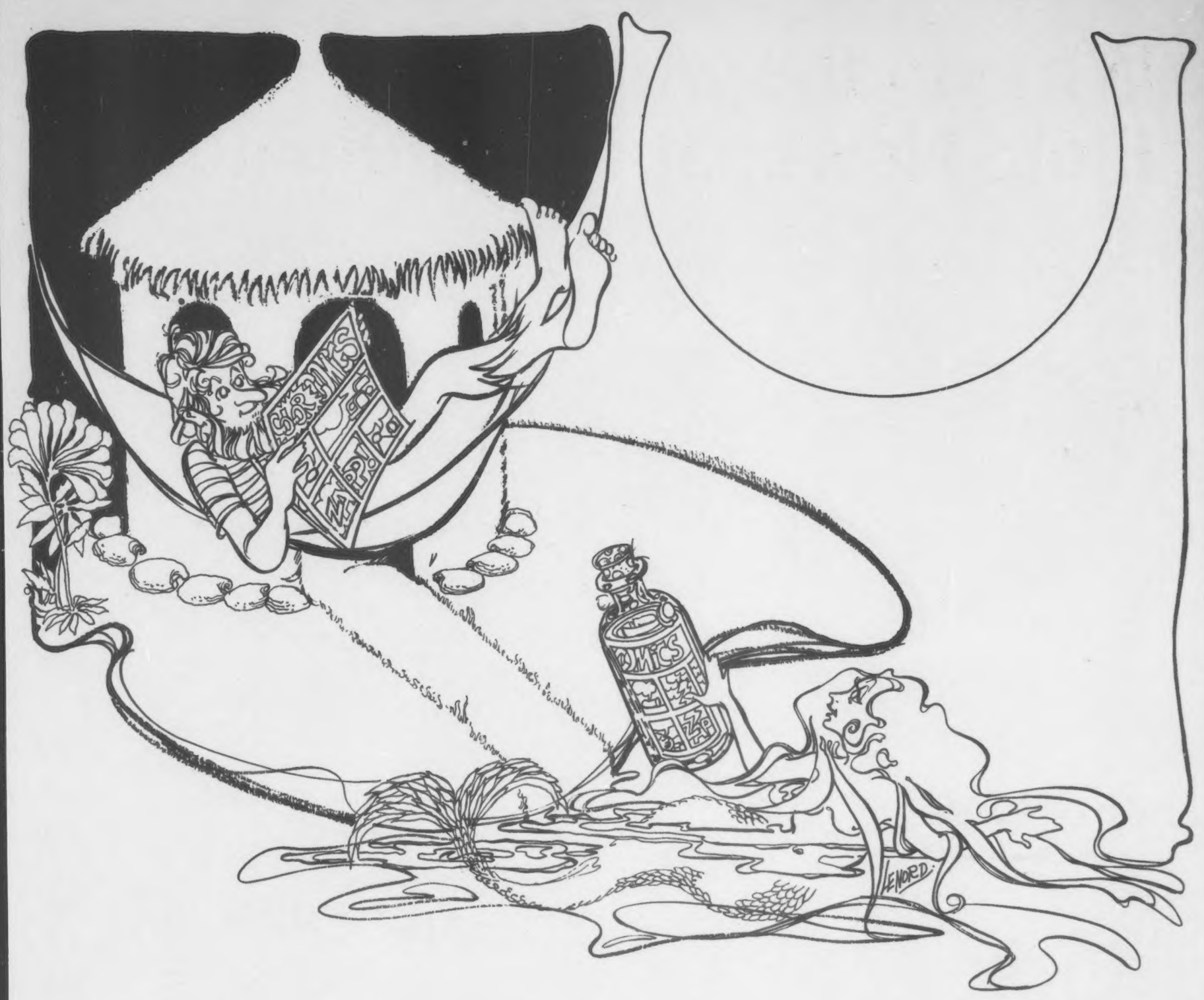

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